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BY

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THE BRHAD-DEVATĀ

ATTRIBUTED TO

ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH
AN INTRODUCTION AND SEVEN APPENDICES, AND
TRANSLATED INTO ENGLISH WITH CRITICAL
AND ILLUSTRATIVE NOTES

BY

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ABBREVIATIONS

The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.

AB.	= Aitareya Brāhmaṇa.
AGS.	= Āśvalāyana Gṛhya Sūtra.
Ārṣ.	= Ārṣānukramaṇī.
AS'S.	= Āśvalāyana Śrauta Sūtra.
AV.	= Atharva-veda.
BD.	= Bṛhaddevatā.
JAOS.	= Journal of the American Oriental Society.
JRAS.	= Journal of the Royal Asiatic Society of Great Britain and Ireland.
KB.	= Kauṣītaki Brāhmaṇa.
KZ.	= Kuhn's Zeitschrift.
M.M.	= Max Muller.
n.	= Nītimañjarī.
Nir.	= Yāska's Nirukta.
R.	= Rājendralāla Mitra.
r.	= the reading in Rājendralāla Mitra's text.
RV.	= R̥g-veda.
ṣ.	= Ṣaḍguruṣiṣya.
s.	= Sāyaṇa.
S.	= Sarvānukramaṇī.
S'B.	= Śatapatha Brāhmaṇa.
TB.	= Taittiriya Brāhmaṇa.
TS.	= Taittiriya Saṃhitā.
v. r.	= various reading.
VS.	= Vājasaneyi Saṃhitā.
ZDMG.	= Zeitschrift der deutschen morgenländischen Gesellschaft.

BRHADDEVATĀ

TRANSLATION AND NOTES

1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text^a, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m¹, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रदृग्भ्यः).—ऋग्भ्यो B hr³ m¹, ऋचु r.

^a The words *samāmnāyānupūrvasāḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि h m¹ r b k, हि तत्सर्वं r¹ r⁴.—अवगच्छति h m¹ b f k n, अविगच्छति r², अधिगच्छति r.—With the words देवतज्ञो हि मन्त्राणाम् cp. Saivānukramanī, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*viññāpayati*) as to their (*tad* = *mantrāṇām*) intentions^a which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradṛṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस h m¹ b, तद्वितांस f, तद्वितांस k, तद्वित्तान् r²:r⁴, तद्विदां r.—तदभिप्रायान् h m¹ r f k, त्वभिप्रायान् b.

^a Cp. Nirukta vii. 3: *evam uccāvacaḥ abhiprāyair ṛṣiṇām mantradṛṣṭayo bhavanti*.

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies^a.

लौक्यानां Bhm¹r³, लौकिकानां r.—वा hm¹fk, च b, no particle i.

^a Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, śrauta and smārta rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya^a.

इह hm¹r, इव bfk.—सूर्यमेव च hm¹r bfk, सूर्यमेव तु r¹r⁴.

^a Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula)^a. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं¹b, देव hd, देवं fkr.—भक्त्या hm¹r³r⁴, कृत्या b fkr.—तद्देव b fkr, तद्देव hm¹d.—

The end of the *varga* is here marked by १ in bm¹, not in h d f k.

^a Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons^a.

^a Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुत्याशिषी तु hm¹rb, सुत्याशिषी नु f, सुत्याशिषसु r¹r⁴.—दृक्षेते hm¹r, दृक्षन्ते b fkr¹r⁴.—ताः सुः r, ता सुः hfk, ता सुस् m¹, ता सु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्येष hm¹r, अर्थयत्येव bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवज्जिवां व्रुवज्जिवां hm¹b fkr², सुवज्जिश्च व्रुवज्जिश्च r.—अषिमिस्तत्त्वदर्शिभिः hm¹r, अषिमिर्मन्त्रदर्शिभिः b fkr² (मन्त्रदर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r¹r³(r⁴?).

11. When the name of a deity is mentioned in the second person^a in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm¹r³, प्रदृश्यते r.—तामेव देवतां विबान्मन्त्रे hm¹b fkr, तमेवाङ्गः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm¹k.

^a Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurusaḥ saḥ saḥ itī caitena sarva-nāmnā*.

3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr³fkr², तु देवता bm¹, तद्विवता r.—०मिधानां hm¹r b fkr, ०मिधानं r¹r⁴.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यन्ते देवता यस्मिन् hm¹r b k, चित्रं तद्वृश्यते चास्मिन् r¹r⁴.—एकस्मिन् hm¹r⁴, एकस्य b fkr, एतस्यां r¹.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां वङ्गेषु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*rṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

छन्दसो hm^1bfkr^2 , छन्दोभ्यो r .—च प्रजायते Bhr^3m^1 , तस्य जायते r .—अपिसूक्तं तु $bfkr^2dh$ (corrected on margin in h to °सूक्तानि), अपिसूक्तानि (तान्यत्र यावन्त्येकस्य) r^1r^4 .—The reading of 15^{ab} in the text is that of Bhr^3m^1 ; instead of this r reads देवतैका तु यावत्सु देवतायास्तदुच्यते. h has also on the margin सूचेतैका तु यावत्सु देवतायास्तदुच्यते इति भाष्ये पाठः। With reference to 15^{cd} , h has on the margin: यावत्स्वर्थः समाधेत अ०।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandaḥ-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुसु $hr^2r^3r^5$, या सुसु bfm^1 , या सुसु k , या सुसु r .—तच्छन्दः $hdfm^1$, तच्छन्दः r , तच्छन्दः k , तद्विष् b .—वैविध्यमेवं Bhr^3m^1 , वैविध्यमेतत् r .—The end of the *varga* is here marked by ३ in hdm^1bfk .

4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn^a, or such as belong to a stanza (only), as well as such as are incidental^b.

मन्त्रेषु hrb , मन्त्रेण fk .—°य वर्गमाजि hm^1bf , °य अग्रमाजि r , °य वर्गमाजि k .

^a Cp. Nirukta vii. 13 and x. 42.

^b Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

भजन्ते वै hm^1r , भजन्ते ये bfk .—वै अक्षवः hm^1r , ये अक्षवः b , ये अक्षवः $r^1r^4fkr^2r^5$.—न्यानि hm^1rfk , यानि br^4 .—च कानिचित् Bhm^1r^3 , प्रसङ्गतः r .— $18^d = 41^d$.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

°प्रकारेऽपि hm^1rbfk , °प्रकाशेऽपि $r^1r^4r^5$.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described ^a. When a hymn is broken up (*bhinne*) ^b, one should here state the deity from (its) characteristic mark ^c.

°शेषं hm¹r³br⁵r⁷, °शेष fkr², °शेष r.—देवतामिह लिङ्गतः m¹rbfk, देवता लिंग-
भेदतः h.d. No various reading is given by Rājendralāla Mitra.

^a This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anāḍṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, Sagenstoffe, p. 8). ^b That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramaṇī i. 139. ^c Cp. Sarvānukramaṇī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful ^a.

यथावच्च hm¹r, तथावच्च bfk.—कर्मसु hm¹rb, कर्म प्र° fkr².—The end of the *varga* is here marked by ४ in hm¹bfk.

^a Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

5. Origin of names.

22. ^a Because the praisers, at the beginning and end of hymns, proclaim the occasion ^b, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk², देवता नाम्नाम् r¹r⁴, देवतास्नास्ना hm¹r³.—उपेक्षेतिह hbfkr, उपेक्षेति हि m¹, अपेक्षेतिह r¹r⁴.

^a Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

^b That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: ‘from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?’ ^a

स्त्वानां r¹, सत्वानां f, सत्वानां all the rest.—वा bfk¹r³, च hm¹r.—यद्वायद्, यदन्यद् hm¹rbk.

^a This expression is equivalent to *laukyānām*; cp. *laukyānāṃ vaidikānāṃ vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पुराणाः all MSS. except r^1r^4 , which have पौराणाः.—मन्वते hr^3 , मन्वते $Bm^1r^1r^4d$: I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because h and r^3 are the most correct of the MSS., and because मन्वते is very easily altered to मन्वते, as is proved by the fact that d , which is a copy of h , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction^a and extraction^b.'

यद्वक्ष्योपवसनात् hm^1rb , यद्वक्ष्योप्रवरानात् f , यद्वक्ष्योपवचनात् $r^1r^4r^5$.—तथामुधायणाच्च यत् bfk , तथामुधायणाच्च r^1r^4 , तथामुधायणाञ्जपात् hr , तथा यणाञ्जपात् m^1 (the syllables पारा in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

^a I have assumed this to be the most likely meaning from the use of *upa-vas*. ^b Lit. 'the condition of being the descendant (*āyana*) of him (*amuṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathītara say, 'from four : from prayer, from the diversity of objects^a, from speech, and from action.'

०रथीतराः hm^1rbf , ०रथंतराः kr^2 .—Between इति and तच्चाङ्क fk insert नामानि कर्मतस्त्वाह शोभते, evidently copied by mistake from 27^{a,b}.—थार्थवैख्याद् hm^1rb , थार्थवैख्याद् fkr^2r^5 (०रूपाद् f), थ च वैख्याद् r^1r^4 .—The end of the *varga* is here marked by ५ in $bfdm^1$, not in k .

^a *Artha-vairūpya* here corresponds to *rūpa* in 25.

6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action : prayer and form and utterance^a, all arise from action.

कर्मतस्त्वाह $hr^1r^3m^1bfk$, कर्मणां चाह r .—वाच्यं $hr^3br^2r^5$, वाक्यं r , काव्यं fk .

^a *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent^a, as well as from addition and extraction, is simply action : and so hear (what) the reasons (are).

यद्वृक्षयोपवसनात् hr b, यद्वृक्षयोपवचनात् fkr², यद्वृक्षया निवासाच्च r¹r⁴.—तथामु-
ष्यायणाच्च यत् hr b, तथामुष्यायणाच्च यत् fk, यद्वा मृष्यायणाच्च r¹r⁴.—तथा तदपि all
MSS. except b, which has तथावदपि.—कृणुष्वं च m¹ bfk, कृणुष्वं तु r, कृणु त्वं च hr³d.—
हेतवः Bhm¹r³, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due
perhaps to the metre). The Rgvidhāna has instances of the same loose usage (i. 3. 4; iii.
4. 1). हेतुतः (the reading apparently of r¹r⁴) looks too much like a correction (cp. i. 46).

^a *Yadrchayā* is the only word here and in 25 which is not in the ablative, probably
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*
(for *ca yat*) in 25 was probably due to *yadrchayopavasanāt* being understood by the copyist
as one expression and the consequent necessity of making up the number nine in some
other way. The corruption is not repeated in 28 because of the absence of this necessity.
Yadrchayā (scil. *nāma*) is explained below (i. 30) as *yādrchikaṇi nāma*.

29. Creatures arise from action ; from action (comes) the inter-
course of beings. And a being comes into existence somewhere :
it is produced from (its) abode.

प्रजाः hm¹r, प्रजा r¹ b fkr².—कर्मतः सत्त्वसंगतिः hm¹rb, कर्मतः सत्त्वगंगतिः f (गागतिः
kr²), कर्मणः सच्च जायते r¹.—कृचित् all MSS. except r¹r⁴, which have सतो.—संजायते
सच्च k, स जायते सच्च hr³d, संजायते सच्च fm¹r, संजापयेद्यच्च b, निवसते सच्च r¹r⁴.

30. An accidental name is given somewhere or other : one
should know that that also is here (derived) from a comparison
with some (form of) becoming.

तु नामामिधीयते hm¹r, नाम नामाधीयते fkr², नाम नाम धीयते r¹r⁵, नाम
नामापि मिधीयते b.—औपम्यादिह hm¹r³r⁴r⁵, औपम्यादपि b fkr², औपम्यादेव r.

31. For there is no (form of) becoming unconnected with
action, nor is any name meaningless. Names have no other source
than becoming ; therefore they are all derived from action.

न नामास्ति hm¹r, न नामाह b, त नामाह f, तन्नामाह kr².—The end of the *varga*
is here marked by ६ in hd, by १६ in fk, not at all in bm¹.

7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer : from (words expressing) luck, such as *svasti* (welfare),

यच्च hm¹b¹fk, यत्तु r.—°वसनाच्च hm¹r, °वसनं च b, °वचनं च r¹r⁴fkr² (चत् f).—
भवत्येव तु m¹r¹fk, भवत्येव हि hb.—स्वस्त्यादेर्मंगलादिह hm¹bkr²r⁵, स्वस्त्यादेर्मंगलानि
ह corrected to °दिह f, स्वस्त्यादेर्मङ्गलानि च r, आशास्ते मङ्गलानि च r¹r⁴.

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'^a

अपि कृत्स्नित° hm¹rb, अपि कृत्स्नित° f, अचिकित्सित° kr².—इह b¹fk, अपि hr⁴.—
विदितान्यपि hm¹r¹fk, वि[दितान्य]पि b, निन्दितान्यपि r¹r⁴.

^a That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mrga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये Bhm¹r³, वै r.—चैव hr, खैवं b¹fk.—प्रभावाद्देवतात्मनः hr³fr²r⁷, प्रभावा देव-
तात्मनः m¹k, प्रभावद्देवतात्मनः b, वाक्प्रभावेण चात्मनः r.

35. Praise (47)^a, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवर्हिहका m¹r³r², प्रवर्हिहका k, प्रवर्हिहका hdbfr: cp. the various readings in 57.

^a The figures in 35-39 refer to the śloka below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*āśis*), narration (*ācikhyāsa*), plaint (*paridevanā*), blame (*nindā*), and laudation (*prāśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament^a (53), narration (58), conversation (52), purifying narrative^b (53).

^a Corresponding to this (*vilapitam*) we have *vilāpa* in 53. ^b Simply *ākhyāna* in 53.—The end of the *varga* is here marked by ॐ in m¹dfk, not in b.

8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिराथस् r^4 , प्रतिरोधस् fkr , प्रतिसेधस् b , प्रतिषेधस् hm^1r^7 (cp. the various readings in 55).—प्रतिवाक्यं तथैव च $hm^1r^3r^7$, प्रतिवाक्यं च नाम यत् r , प्रतिवाच्यं च नाम यत् bfk .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रमादापह्नवौ hm^1rfk , प्रसादप्रह्नवौ b .—च ह $hm^1r^3r^7$, व ह b , ये ह k , च ये ह f , च यत् r .—सञ्जरो hm^1 , सञ्जरो bfr (cp. various readings in 56).—यश्च Bhm^1r^3 , नाम r .

39. abuse (48), eulogy^a, invective (49), curse^b (49, 58); preposition, particle, noun, and verb^c;

आक्रोशो $hm^1r^3br^7$, आकाशो fk .—भिष्टव^o $hr^3m^1r^7$ (f?), भिष्टव^o kr^2 , भिष्टव^o r .—क्षेपः $hbfbk$, आक्षेपः r .—उपसर्गो hm^1rb , उपसर्गो $r^1r^4fkr^2$.—निपातश्च $hbfbk$, निपाताश्च r^1r^4 .

^a No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). ^b See below (47–58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). ^c These four grammatical categories are discussed below (i. 42–45 and ii. 89–98).

40. past, present^a, and future; masculine, feminine, neuter^b: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च hm^1k , भविष्यं च f , भविष्यं च br .—युमां MSS.—स्त्री च $hm^1r^3br^7$, स्त्रीत्वं fk , स्त्र्यथ r .—सर्ववेदेषु सर्वशः Bhr^3m^1 , सर्ववेदेष्विति स्थितिः r , सर्ववेदेष्विति स्थितिः r^4 .

^a *Bhavya* here meaning 'present,' in i. 61 means 'future.'

^b Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया $hm^1bfbkr^5r^7$, तेषां निदर्शनार्थीया r .—धर्वाः hm^1r , धर्वा $bfbk$.—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽच कानिचित् hm^1rbfbk , विधौ कल्पे च देवे च निगद्यन्तेऽच कर्हिचित् r^1r^4 .—The end of the *varga* is here marked by ८ in hm^1bfbk .

9. Definition of noun and verb.

42^a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

°चरितेनेह^{rbk}, °चारितेनेह^{hm¹f}.—द्रव्यं^{hm¹b}, द्रव्ये^{rfk}.—तदचर°^{hm¹b}, तदाचर°^{fkr}.—42-45 are omitted in ^{r¹r⁴}.

^a The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः^{hr³r⁷m¹}, विभूतयः^{fkr}.

44. That notion which, connected with many actions, becoming a later from an earlier^a, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन^{m¹r}, क्रियाभिनिवृत्ति°^f, क्रियाभिनिर्वृत्तवशेन^h, क्रियाभिनिवृत्तिवशेन^{b¹fkr}.—सिद्ध^{m¹b¹fkr}, सिद्धा^h.

^a That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्ति°^{m¹rfb}, क्रियाभिनिर्वृत्त°^h.—कदन्तशब्दामिहितो^{hm¹fr}, कदन्तशब्दमिनिहितो^b.—°विभक्त्यव्यय°^{hm¹r}, विभक्त्यव्यय°^{fkb}. The end of the *varga* is here marked by **Q** in ^{hm¹b¹fkr}.

10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह^{hr³r⁴m¹b¹fkr²}, विविधान्यपि^r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशीः^{hr¹r³br²m¹}, प्रोक्ता आ^{fkb}, प्रोक्ताऽयाशीः^r.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)^a reviles.

मन्त्रे^{hm¹rb}, मन्त्रः^{r¹r⁴}, मन्त्रो^{r³fk}.—प्रशंसा भोजस्य^{hm¹rbfk}, प्रसंगाद्भोजस्य^{r¹r⁴}.—
सोमरेः^{m¹}, सौमरेः^{hr}, सौमरे b, सौमर^{fk²}.—माता चेत्य^{hm¹r}, माता मेत्य^{fk²r²r⁵}.

^a VS. xxiii. 25; TS. vii. 4. 19³; SB. xiii. v. 2⁵; TB. iii. 9. 7⁴; AS.S. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

ऋङ् मोघमन्नं^{hm¹r}, ऋङ् मोघमन्न b, ऋग्मोयमन्न f, ऋग्मोयमन्न^{kr²}.—निन्दा^{hm¹br}, तिदा^{fk²}.

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति^{hm¹rbfk²r⁶}, दण्डादि^{r⁴}.—परिदेवना^{hm¹rb}, परिवेदना^{fk²r⁴r⁶}.—The end of the *varga* is here marked by १० in hb¹fk¹.

11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsīt*: x. 129. 5) is doubt (35); 'I was Manu' (*ahaṃ manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṃ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च^{hm¹rbfk}, आसीदिदृक्^{r¹r⁴}.—कथना^{hm¹r}, कथना^{r¹r⁴bfk}, कच्छना^{r⁵}.—
उच्यते^{hm¹rbfk}, उक्तमे^{r¹r⁴}.

52. 'Here let him say' (*iha bravitu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice^a is prohibition and admonition (38).

संलाप^{bfkr}, संज्ञाप^{hm¹}, सज्ञाप^{r¹r³r⁴}.—ऋगुपोप मे^{hr³m¹B}, तुगुपोप मे^r.—प्रति-
षेधोपदेशौ^{hm¹rbfk}, प्रतिषेधापदेशौ^{r⁴r⁵}.

^a That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative^a (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)^b; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'^c (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विलापः खान् hr³r²r⁷b fkm¹ (no *visarga* b fkm¹), विलापसु r.—अवीरामात्मनः hr³r⁴m¹b fkr², अवीरामिव माम् r.

^a *Ākhyāna* here corresponds to *pavitṛākhyāna* in 36. ^b *Vīlāpa* here corresponds to *vilapitam* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). ^c In Nirukta vii. 3 this passage is, however, described as *paridevanā*.

54. Obeisance (37, is expressed) in (the formula of) Śunaḥśēpa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)^a; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)^b,

शुनःशेषे m¹r, शुनःशेषे b, शुनःशेषे r⁵, शुनःशे f, शुनःशेष kr², (०रो) मत ऋषे r¹r⁴.—तुल्योऽहं खाम् hm¹r f k, तुल्यो ह खाम् b.—Instead of 54^{cd}, as given in the text according to hm¹r b f k, a totally different line occurs in r¹: यां कल्पयन्ति नोऽरयः परिचासूतमिह ते, the first *pāda* of which is the *pratīka* of a *khīla* mentioned below (viii. 45).

^a Cp. below, viii. 44; Meyer, *Rgvidhāna* xxiii, xxvii. ^b The author here seems to have been unable to quote an example of *saṃkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitaśa^a; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)^b, again, (expresses) an obstacle (37).

त्वैतश्च m¹h f k, त्वैतश्च br.—यः Bhm¹r³, जुः r.—महानग्न्या° hm¹r f k, प्रहानान्या° b.—खात् hm¹, खात् fkr², त्वा b, तु r.—प्रतिराधो h d f, प्रतिरागो kr², प्रतिरोधो bm¹r (cp. above, 37).—मुगित्यपि m¹hr³f, धुगित्यपि kr², मुगित्यमि br⁷, मुगित्युत r.—The end of the *varga* is here marked by ११ in hdm¹f, not in bk.

^a See Aitareya Brāhmaṇa vi. 33. 1, and Sāyaṇa's comment in Aufrecht's edition; also Haug, vol. ii, p. 434. ^b Cp. AB. vi. 33. 19, Haug, vol. ii, p. 435.

12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham*: x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ*: vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā*: v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi*: i. 164. 37) is agitation (38).

प्रमादस्त्वेष hm^1r , प्रमादस्त्वैह b , प्रमादस्त्वैक fkr^2 .—न स स्व hm^1r^3f , नमस्व kr^2 , नमश्च r , omitted in b .—अपहूव: bhr^3m^1 , अपहूव f , अपहूव k , अहूव r^2 , अभिज्ञव: r .—सञ्जर: hrm^1 , सञ्जर: fk .— 56^{cd} and 57^{ab} are omitted in b .

57. 'Let the invoker worship' (*hotā yakṣat*: i. 139. 10) is a summons (35); 'who, to-day' (*ko adya*: i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye*: iii. 31. 2)^a—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitataru*: A V. xx. 133. 1–6)^b.

जामयेऽपहूवो r^4 , जामन्नपहूवो r , जामन्नपहूवो r^3 , यामन्नपहूवो hd , यामन्नपहूवो b , यामन्नपहूवो fkr^2 , यामन्नपहूवो m^1 .—नैषा $hdm^1b fk$, नेति r .—प्रवल्हिका hr^3kr^2 , वल्हिका fbm^1dr (cp. 35).

^a Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava*: see note on i. 39. ^b The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsīt*: x. 129. 2)—this (stanza) they pronounce to be narration (36)^a; 'may they be childless' (*aprajāh santu*: i. 25. 5)^c is a curse (39)^b, while 'blessed' (*bhadram*: i. 89. 8) is a prayer^c in Gotama^d.

भद्रम् hdm^1r , भद्रम् $b fkr^2$.—गौतमे m^1 , गौतमे $hb fkr^2$. The author of i. 89. 8 (*bhadram karṇebhiḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गौतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129–131), not, e. g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm^1 have all wrongly गौतमे for गौतमे; cp. also critical note on ii. 46.)

^a The same term is used to describe the same stanza in Nirukta vii. 3. ^b 'Curse' (39) is twice exemplified, once as *sāpa* (49), and once (57) as *abhiṣāpa*. ^c This is the second example of *āśis* (35). *Apahnava* in i. 57 (note ^a) would therefore not stand alone as exemplified twice. ^d The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम् $hm^1r^3bfkr^2r^7$, इहार्धजम् r .—प्रयोगतम् hm^1rfk , प्रयोगे तच्च b .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference^a.

०तां सूक्तभागिनीम् hm^1bfr , ०तां सूक्तभागिनाम् r^1r^4 , ०ता सूक्तभागिनी kr^2 .—संश्रयन्ते hm^1rb , संश्रयन्ते fkr^2 .—त्वचां hm^1rb , तच्चां r^4 , ०त्वा आनुं f , ०त्वा आनुं kr^2 .—The end of the *varga* is here marked by १२ in $hdbf$, and by २२ in k , not at all in m^1 .

^a These various forms of statement in reality imply praise of the deity with which they are connected.

13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be^a, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfkr^2r^7$ read $6r^{ab}$ as in the text; r has भवद्भूतं भविष्यच्च जङ्गमं स्थावरं च यत् ।

^a *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)^a.

एषा hm^1rbfk , एषां r^1 .—यद् Bhr^3m^1 , त्यद् r .—च वाचं hdr^3m^1b , च वाक्चं r^5r^7 , च वाच f , च वाचं k , चाव्ययं r .

^a That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhtlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

ऋत्विष $hr^3m^1bfkr^2r^7$, ऋत्विष r .—निवेशः स्वेषु hm^1r , निवेशः स्वेषु b , निवेशास्वेषु f .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतेषु hdr, एतद्भक्तेषु m¹, एत भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतमेवेषु r¹r⁴.—व्यञ्जितं hm¹rbfk, व्यञ्जिनं r⁴i⁵r⁷.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm¹r³r⁷, एष च bfr², एव च r.—The end of the *varga* is here marked by १३ in bfrkm¹hd.

14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati^a, but in that (celestial) world, Agni Śuci^b.

पवमानोऽग्निर् hm¹rbfk, पवमानाग्निर् r¹r⁴.—°पिर्वनस्यति: Bhr³m¹, °पिस्तु पावकः r.—असुप्तिन्नेव m¹r³r⁵r⁷, °न्नेष f, °न्नेव hd, °न्नेष bkr.

^a Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

^b Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4², and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara^a.

ईलितः r¹r²r⁵bfk, ईडितः hm¹r.—जातवेदाः r, जातवेदा hdm¹bfk.

^a The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapuṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

°यं गतः सह hm¹rbfk, °यं सह संस्तुतः r¹r⁴.—स स्तुतः hm¹rbfk, तु स्तुतः r¹r⁴.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities^a.

मध्यतो hr³m¹, मध्यमो bfr.—वायुरेव च hm¹rfk, वायुरेव वा b.

^a Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇī, Introduction ii. 8 (with Śaḍguruśiṣya's comment).

70. Owing to the majesty^a of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm¹r, तत fk, तच्च b.—तच्च तच्चेह दृश्यते hr³m¹br⁵r⁷, तच्च तच्चेह दृति f, तच्च तच्चेह यदृति k, तच्च रजोपलब्धि r.—The end of the *varga* is here marked by १४ in hdbm¹fk.

^a Cp. Nirukta vii. 5: *tāsūṃ mähābhāgyād ekaikasyā api bahūni nāmadheyāni bhavanti*.

15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*viḥvūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)^a.

नामानि यदनेकशः hfr, नामानि पदमेकशः k, यन्नामानि वेकशः b.—योगिताम् hm¹br, योगिताम् fkr².

^a Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmānaḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhaktā*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्मा m¹rbbfk, प्रतिष्टास्मा hd, प्रदिष्टास्तु r¹.—तद्भक्तास्तु hm¹fk, तद्भक्तास्तु b.—केचिदेवं वदन्ति ताः hm¹rbbfk, नैवं केचिद्वदन्ति तु r¹r⁴, ताः r⁵.

73. The Soul (*ātmā*) is all^a that is proclaimed to be an attribute (*bhakti*)^b of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता hm¹fr, व्येत्युक्ता kr², व्यैरुक्ताः r⁴, पृथुव्युरयेनतूक्ता b.—लोकादि° hm¹rfk, लोकारि° b, लोकाधि° r¹r⁴.—यद्यज्ञतिः प्रकीर्त्यते hm¹rbbfk, यदन्यज्ञतिः कीर्त्यते r¹r⁴.

^a Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.
Indica edition, vol. iii, pp. 111 and 392, last line.

^b Cp. Durga on Nirukta, Bibliotheca

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle^a of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्विवायुधं^{r(4)}, तेजस्विवायवाः m¹, तेजस्वे वायवाः hd, तेजस्वे वायवाः r³, तेजस्वे वायवा f, तेजस्वे वायवः (°वस् b) hr¹r⁵, तेजसे वायवा kr².—यस्य यत् Bhi³, तस्य तत् r.

^a See Nirukta vii. 4: *ātmapaiṣāṃ ratho bhavati... ātmāyudham*. Cp. BD.iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

ब्रह्मदेवता सुतयो kr², ब्रह्मदेवतायाः सुतयो rd, ब्रह्मदेवता या सुतयो hm¹bf. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च hm¹r³r⁵r⁷f (°स्त्रं f), द्विवत्संततयश्च kr², त्रिवत्ससुतश्च b, द्वन्द्वशः सुतयश्च r.—पतीनामेव hr b, पतीनामिव m¹fk r²r³r⁵.—The end of the *varga* is here marked by १५ in hdbf, not in m¹k.

16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतौ m¹r, °ताया सुतौ hdbfk.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् hdm¹, सुतान् सर्वान् r, सुतां सर्वान् b, सुतत्सर्वान् fk, सु या सर्वाम r¹.—तच्चैद्रे hdm¹fk, तच्चैद्रे b, तच्चैद्रे r, तच्चैद्रे r¹r⁴.

78. That deity to whom the oblation is offered, and to whom the hymn belongs^a, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr⁴m¹ (cp. Nirukta vii. 18), निरूप्यते rbfk.—यस्यै hrbf, यस्यै kr⁴.—सूक्तं च hm¹bfk, सूक्तं तु r.—सैव तच्च hrbfk, तच्च तच्च r¹r⁴.—प्रधानं hm¹r, °न fk, °ना b, °नो r¹r⁴.—स्थान् hrfk, स्था b, सौ r¹r⁴.—या सुताः hdm¹f, या सुता b, या सुया k, या सुताः r.

^a Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai havir nirupyate*.

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm^1rbfk , इह r^1r^4 .—एतेषाम् hm^1rbf , एवेषाम् kr^3 .—समासेनैवमुक्तसु hm^1rbfk , समापद्यन्तु तत्सर्वम् r^1r^4 .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names^a.

नाम्नां $m^1b_1r^5$, नाम्ना $hrfk$, नाम्नः r^4 .—मंचः शक्यो f .—The end of the *varga* is here marked by १६ in $hdbm^1$, not in fk .

^a Cp. above, i. 2, 4.

17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य° $hrfk$, सामान्य° b .—देवतावद् r^1r^4 , देवता च $rbfk$, देवतां च hd .—81^{ed} is the reading of $hdrfk$; तुष्टु----श्च तासु ता स्तुतिष्विह b .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Bṛhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

येस्त्वमिर् rbf , येस्त्वमिर् k , येरमिर् r^4 , यस्त्वमिर् hdm^1 .—पूषा चाप्यृभवो hdr , पूषा बाप्यृभवो f , पूषा बाप्यृभुवो k , एषा वापृच्युवो b , पूषोषा भृगवो r^1r^4 .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवौ च m^1br , देवौ हि hd , देवौ षि fk .—सह च fkr , अह च b , च सह m^1 , च मह hd .—तावुमौ $hbrfk$, ता उमौ m^1 .

84. the All-gods, Savitr, Tvaṣṭṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः $hrfk$, मसः b , मुखः r^4 .—रथसंयुताः hfk , सं-उतां b , संयुतः r , संयुगः r^4 .

85. are praised separately in their various hymns and stanzas by their names: these (names) of theirs in their respective praises I will declare in order.

सूक्तेर्हृग्मिश्च hrbfk, सूक्तेष्वृचु च r⁴.—The end of the *varga* is here marked by १७ in hdbfm¹, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpāṅkti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr³r⁴m¹, हविष्मङ्क्तिः fk, हविषाङ्क्तिः b, हविष्यङ्क्तिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity^a, and by might.

लभ्यते hm¹rbf, लभ्यते k, लक्षितम् r⁴.—नामधेयैश्च hm¹rbfk, नामभिश्च r¹r⁴.—वलङ्कत्या hm¹rf, वलङ्कत्या bk.—वलेन hm¹rf, वलेन k, चलेन b.

^a The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वैश्च hr⁴bfr², सर्वैस्तु rm¹.—नामधेयैश्च Bhr³, नामभिश्चैव r.—भजतेऽच येः hrfk, लभते च येः b, भजते च यः r⁵r⁷, भजतेऽखिलैः r⁴.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

व्यवसन्त्यतो hr, व्यवसंततो m¹, व्यवसत्यतो bfr³r⁴.

90. Let this application of these (three) lights^a take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm¹r, इयं bfk.—प्रयोगस्त्वेषां hm¹rfk, प्रयोगस्त्वे तेषां b.—ज्योतिषां चिषु hm¹r, ज्योतिषु चिषु r²r⁴, ज्योतिष्वतुषु b, ज्योषु चि च fk.—वर्तताम् m¹, वर्त्तताम् bfk, वर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm¹bf, not in k.

^a Cp. i. 97 and Nirukta vii. 20.

19. The three Agnis.

91. Because this (terrestrial Agni) is led^a (*nīyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नृभिर् br, यन्नृभिर् hm¹, यन्नृभिर् fk.—च तम् hm¹r bfk, सन्नृ⁴.—चक्रतुः hm¹, चक्रतुः b, चक्रतुः fk, च क्रतुः r.

^a The root *nī* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)^a, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutaḥ*)^b both worlds^c (separately).

हि जातः सन् r⁴, हि जातस्य hm¹b, हि जतस्य f, हि यतस्य kr², च जातस्य r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii. 30; cp. मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6.—यद्वाच hm¹r b, यद्वाचं k, यद्वाच r⁴.—नामानौ hm¹fk, नामानाव् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उभौ), उभौ omitted in f.—समाप्ततः hrf, समाप्ततः m¹bk, समप्तताः r⁴.

^a This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vānām viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). ^b *Samāpnutaḥ* (cp. r⁴) would be the usual word in this sense. ^c That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)^a: thus some (names) of Agni are mentioned only incidentally.

विष्टजन्नयम् hdm¹r, विष्टजनयम् f, विष्टज्यन्नयम् b, विष्टज्यनयम् kr², ष्टजन्निरयम् r⁴.—एतेषां hrbfk, एतसु r⁴.—कथ्यन्ते hr³, कथ्यन्ते m¹r, कल्पन्ते r⁴, कल्पांते bfk.

^a Cp. ii. 59: *visrjann apaḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśī*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*)^a.

अर्चिभिः केश्यं hdm¹r⁵, अचिभिः केश्यं f, अचिभिः केश्यं r², अचिभिः केश्यं k, अर्चिभिः केश्यं b.—चैव hm¹b¹fk, त्वेव r³r⁴, चेष r.—असौ तु r, असौ जु fk, असौ तु hdm¹, अस्मै तु b.—तेनैवान् m¹r, तेन नान् r⁴, तेनैन् hd, तेनैवाम् b, ते तान् fk.

^a Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)^a: i. 164. 44).

संलक्ष्यन्ते hdr, संलक्ष्यते m¹, संलक्षते fk, संलक्षन्ते b.—प्रक्रियासु त्रयः केशिन इत्युचि hm¹r¹fk (यत्युचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवीषि च r⁴.—The end of the *varga* is here marked by १० in hdbfm¹, not in k.

^a Cp. Sarvānukramaṇi on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth^a: for the whole of this world is pervaded by them.

न चैवैषां bfk, न चैवैषां hdm¹, न चैवैषां r, न त्वैवैषां r⁴.—विभूतिस्थानजन्म वा hdr³m¹f kr², विभूतिस्थान -- वा b, विभूतिः स्थानजन्म वा r. Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

^a Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas^a.

वैश्वानरं hm¹r¹b¹fk, वैश्वानरे r¹r⁴.—अग्निं hm¹r¹b, अग्निं fk, अग्नौ r¹r⁴.—वैश्वानरः m¹r, वैश्वानर hdbfk.—जातवेदासु Bhm¹r¹r⁴, जातवेदाश्च r.—तथैते hm¹b, तथैते fk, तथैतौ r¹r³r²r⁵, तथैव r.—जातवेदसी Bhdm¹r¹r³, जातवेदसि r.

^a Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyete*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately^a.

चैकजातत्वाद् hdr, चैक्यजातत्वाद् m¹, चैकजन्याच्च r¹r⁴, चैकजाताश्च b, चैकजाश्च fk.—
व्याप्तिमत्त्वात् तु तैजसः hm¹r, °त्वा तु तैजसः b, °त्वा सु तैजसः fk, °त्वाच्च तैजसः r¹r⁴.—तस्य
तस्येह hm¹r, यस्य यस्येह r¹r⁴, तस्य तस्य ह fkr²r⁵, तस्य तस्याह b.—देवत्वं hm¹r fk, देवस्य
b.—च पृथक्स्तुताः hm¹r³fkr², ते पृथक्स्तुताः r, स्तुतिषु स्तुताः r⁴, स्तुषु स्तुता b.

^a Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣā*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

अग्निमित्रं hm¹r⁴f, यज्ञामित्रम् r³, यं त्वामित्रम् b, यन्त्वामित्रम् r.—ब्रूमः r, ब्रूमस् hm¹,
जूम b, जूय fk.—सूक्तभाक् तत्र hm¹r b fk, सूक्तं भक्त्या तु r¹r⁴.—स्तृतः hm¹br, (°म) स्ततः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣā*) of the hymn.

सूर्यः hm¹r³, सूर्यं r b fk.—तत्र hm¹r fk, तस्य b.—The second line in r¹r⁴ appears
as सूर्यभक्तस्य सूर्यस्य ज्ञेयो वैश्वानरो दिवि.—The end of the *varga* is here marked by
२० in hdm¹bf, not in k.

21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun : at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series^a of these three worlds, begins with a hymn to Vaiśvānara^b;

दृष्टौ hm¹r, दृश्यौ r¹r⁴, दृशौ fkr², दृशो b.—शस्त्रं hm¹r f, शस्त्रं k, शस्त्रं b, शास्त्रं
r³.—प्रतिपद्यते hdr b fk, प्रतिपाद्यते m¹.

^a That is, earth, air, heaven. ^b That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *eṣāṃ lokānām . . . rohāt pratyavaroḥś cikīrṣitaḥ . . . hotāgnimūrute śastre vaiśvānarīyeṇa sūktena pratipadyate*.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again ^a this (terrestrial) Agni in the Stotriya ^b.

मध्यमस्थाना hrb, मध्यमे स्थानाद् f, स्थाना k, मध्यस्थानां m¹.—रुद्रं hdr³m¹ (cp. Nirukta vii. 23), इद्रं f, इन्द्रं rbk.—स्तोत्रिये hm¹rfk, स्तोत्रीये b.

^a That is, in the third place, on earth. ^b Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgachati madhyasthānā devatāḥ, rudraṃ ca marutaś ca, tato 'gnim ihasthānam: atraiva stotriyaṃ śamsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres ^a, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) ^b.

यथैतद् hr³i⁴m¹bfr², तथैतद् r.—तथा च Bhr³m¹, यथा च r.

^a I take *vibhūti-sthāna-sambhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. ^b Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चाग्निमाश्रितम् hm¹b, चाग्निमिश्रितम् rk, वाग्निमिश्रितम् r¹r⁴f, वाग्निमिश्रितम् r⁵.—^०पृथ्वी hm¹r³r⁴i⁵, ^०पृथ्वी f, ^०पृथ्वी bkr.—निबोधत hm¹r, निबोधता fk, निबोधतः b.—The end of the *varga* is here marked by २९ in hdbfk, not in m¹.

22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravinodas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni ^a.

जातवेदाः श्रितो hdr, जातवेदा श्रितो bfk (श्रु^० f).—वैश्वानरः श्रितः hm¹rb, ०र श्रितः fd, ०र स्मृतः k.—The second pāda of 106 is identical with the second of 97.

^a The deities enumerated in *vargas* 22, 23 (106–114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1–3, the only essential difference being that 112 (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106–109^{ab}). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109^{cd}–114). The twelve Āpī deities (*Idhma-Svāhākṛtayaḥ*: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147–150) and the etymology of these names is discussed in ii. 158, iii. 1–30.

107. Narāśamsa is contained in him, in him^a is contained Īa, the Litter and the Divine Doors are contained in this^a Agni.

नराशंसः अि^० r, नराशंस अि^० hdm¹ bf, नराशंसा अि^० k.—चैनमेनम् m¹ fkr, चैतमेनम् hdr³, चैतमेतम् b, चैवमेतम् r⁴.—०त्विळः hdm¹, ०लः b fkr.—मिमेनम् hdm¹ r, मिमेतम् b, मिमेव तु fk.—संश्रिताः m¹ dfkr, संश्रिता b.

^a The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn^a, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭṛ is contained in him.

दैव्यौ fr⁵, all the rest (hdm¹ bkr) दैव्यौ (दैव्या होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्रयौ hm¹ r, होतारावेतदाश्रितौ r⁴, ०रौ चेतदाश्रयौ b, ०रा चेताराश्रयैः k, ०रा चेतदाश्रयौः f, ०रौ च तदाश्रयौ r⁷.—देव्यस् b fkr, देव्यःस् m¹, देव्यास् hr³ d.—तिस्रः अि-ताश्चैनं r, तिस्रश्चिताश्चैनं b, तिस्रश्चिनाश्चैवं fk, तिस्रः अिता ह्येनं hm¹.

^a *Naktoṣāsā*, also ii. 148 (*naktoṣāsau*, iii. 8), while Naighaṇṭuka v. 2 has *uṣāsānaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and^a the Steed, and the Bird, and the Frogs are contained in him.

चैनं hm¹ r, चैतं b, चैवं fk¹ 2.—चैतदाश्रयाः hm¹ rb, च तदाश्रयाः fkr².

^a The following thirty-seven names, including the eight pairs at the end (109^{ed}–114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Īā is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice^a, also Narāśamsa^b, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाण्यम् m¹ rb, आवाण्यम् hdr³, आवाण्यम् f, आवण्यम् kr².—चैनमचाश्र m¹ r, चैनमचाश्र hd, चैतमचाश्र r⁴, चैवमचाश्र fkr², चैतमज्जाश्रु b.—०धिश्चैनं hr³ m¹, ०धिश्चैतं r⁵ r⁷, ०धिश्चैव fk, ०वेश्चैव b.—भीशवो hm¹ rfk, भीषवो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

^a The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ, grāvāṇaḥ*. ^b Narāśamsa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśamsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena narāḥ praśasyante sa nārāśamsa mantraḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in bm¹ dfk.

23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are^a the Whip, the Bull, and the Mallet, in him the Draught and the Mortar^b.

अिता अश्वजनी hm^1rf , अिता आश्वजनी kr^2 , अिता चाश्वजनी r^4 , अिता चाश्वज
b.—चैनम् $hr^3r^5r^7$, चैतम् b, चैवम् r^4 , चैलम् rkr^2 , चैत्वम् f.—एनं hd, एतं br, ऐषितं fk.

^a *Śritā* (= *śritāḥ*) is the plural agreeing with *āsvājani*, *vṛṣabhaḥ*, and *drughaṇaḥ*.
^b *Ulūkhalam* comes before *vṛṣabhaḥ* in Naighaṇṭuka v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, $lā^a$, and Pṛthivī^b.

सर्वा औषधयश्च ह $hm^1r^3r^5r^7$, सर्वा औषधयः सह f, सर्वाश्वौषधयः सह kr^2 , सर्वा
पौषधयः सह b, सार्वश्वौषधयस्तथा r.—रात्र्यप्वाप्याथ^o hd, रात्र्यघाप्याथ^o r^3r^5 , रात्र्य-
थामथ^o m^1 , रात्र्यश्चामथ^o r, रात्रिरथक्तेथ^o fkr^2 .—रखानी $hm^1r^3fkr^2r^5$, रखान्वी
b, रखानिः r.—अद्वेळा hdm^1 , अद्वेला fkr, अद्विरा b, अद्वि द्यावा^o r^1r^4 .

^a $lā$ does not occur in Naighaṇṭuka v. 3, but is taken from v. 5. ^b These feminine deities correspond to the nine (with the addition of $lā$ from v. 5) in Naighaṇṭuka v. 3, the first four being in the same order. They recur below (ii. 73-75), where $lā$ is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds^a forming a pair, and Pestle and Mortar^b (belong) to him, and the two Oblation-carts as they are called.

भजते $br^1r^4r^5$, भजते hdm^1rfk .—एवात्नी $hm^1r^1r^3r^4$, एवोर्वी $b fkr$.—च रोदसी
 hm^1rf , च रोदसी b, तु गेदृशी k, तु गेदृशा r^2 .—खले चैनं hm^1fkr , खले एव r^1r^4 ,
खलं चैतं b.

^a *Rodasī* for the *dyāvāpṛthivī* of Naighaṇṭuka v. 3.

^b *Musalolūkhale* for the

ulūkhalamusale of Naighaṇṭuka v. 3.

114. The two Fostering (goddesses)^a and the two worshipped with strengthening oblations^a (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira^b, are contained in him.

ऊती चैनं hm^1br , ऊतिसैनं fkr^2 , ऊतिसैव r^1r^4 .—विपाद् सह hm^1rf , विपासह b,

विपाद्दह k.—चाप्ती चैतदाश्रयौ hm¹r, चाप्ती चैतदाश्रयाः b, चाप्ति चैतदाश्रया f (र्था f) kr², चैवाश्रैतदाश्रयौ r¹r⁴.

^a Cp. Nirukta ix. 41, 42. ^b Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World^a and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn^a, the Anuṣṭubh^b (metre) and the Trivṛt Stoma;

लोकोऽयं hm¹r¹r³r⁴r⁵, लोको वै b, लोके वै rkr².—प्रातः सवनं hm¹r¹fk, प्रात यवनं b.—चर्तु hm¹r, चर्तु f, चर्तु k, चर्तु b.—नुष्टबधो चिवृत् hm¹r¹f, नुष्टव् ओ चिवृत् k, नष्टुचाय वृवृत् b, नष्टुप् च यस्त्रिवृत् r¹r⁴.—The end of the *vāṅga* is here marked by २३ in hm¹b¹fk.

^a This and the following four and a half śloka (115-120^a) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktinī*) are: *ayam lokaḥ prātaḥsavanam vasanto gāyatrī trivṛtstomo ratham̐taram sūma ye ca devaganāḥ samāmnātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairājaṃ sūma*, are there described as abiding on earth (*prthivyāyatanāni*). ^b *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtīyam savanam, lokaḥ*).

24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma)^a, the Ratham̐tara chant and the Vairāja chant^a, the Sādhyas and the Āptyas with the Vasus^b (belong to the sphere of Agni).

यच्च साम hm¹r, यच्च साधं b, यच्च साध्यं fkr².—आप्याश्च hm¹r³r⁴r⁵b, आप्याश्च f¹k, आप्याश्च r.

^a See 115, note ^a. ^b These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts^a, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu^b he shares praise.

वरुणेन hdrfk, वरुणस्य b.

^a The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, Ṛtavaḥ as deities sharing praise with Agni (*asya saṃstavikā devāḥ*). ^b According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the R.V. with Viṣṇu (*agnā-vaiṣṇavam havir, na tv ṛk saṃstavikī daśatayīṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan^a and with Varuṇa. One who knows the essential meaning (of the formulas) should connect^b the deity (and) the oblation by means of the formulas.

पूष्णा च hr, पूषा च m¹, पुंसा च r⁵r⁷, पुंसो च fb, पुंशश्च kr².—संयोजयेद् r¹r⁴, संस्तूयते hdm¹rbfk.—हविः hm¹rb, विः f, विदः k, विदुः r².

^a This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note ^b), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇaṃ havir, na tu samstavaḥ*). Yāska, however, quotes the verse RV. x. 17.3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

^b Though the MSS. of both A and B read *saṃstūyate*, and only r¹r⁴ *saṃyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṃstūyete* to have been an early gloss meant to explain *saṃyojayet*, and to have been substituted for the word in later MSS. in the form of *saṃstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṃstūyete*).' I construe *saṃyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṃyag vijānan mantreṣu taṃ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)^a. The bringing of the gods, as well as the taking of the oblations (to them)^b,

असंस्तुतस्यापि hdm¹bf, असंस्तुतस्य वि k, असंस्तुतस्यापि r, असंस्तुतस्यापि r¹r⁴.—सतो hrb, ततो kr⁴(r²?).—हविरिवं br, हविरिवं hm¹r³, हविरिषा fkr².—निरूप्यते h, निरूप्यते m¹dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m¹, हविषां वहनं bfrk, हविषो वहनं r¹r⁴.

^a This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṃstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mṛgyam udāharaṇaṃ yena saṃstavaḥ*.

^b This line 119^{cd} (*devatāvāhanam*) in all the MSS. comes before 118^{cd} (*devatām artha*^c). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*^c). That it originally came before 120^{ab} (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vāhanaṃ ca haviṣām āvāhanaṃ ca devatānāṃ yac ca kiṃ cid dārṣṭivīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)^a. Thus the whole of this great group contained in the Agni of earth has been stated.

दृष्टे च hm^1rfk , दृष्टे तु r^1r^4 , दृष्टेषु r^5r^7 , दृष्टेष्टु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kīm cid dārṣṭivīṣayikam agnikarma*), the original reading was probably *dṛṣṭeś ca* or *dṛṣṭeś tu (viṣaye)*.—पृथिव्यग्न्याश्रयो hrf, ^०ग्न्याश्रयो k, ^०ग्न्यामयो b.—The end of the *varga* is here marked by २४ in hdm^1bfk .

^a That is, one of Agni's activities is to make objects visible. Cp. Roth, *Erläuterungen*, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thatigkeit.'

25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यश्चेन्द्रो m^1d , यश्चेन्द्रो hr, याः श्वेद्रो f, याश्चेन्द्रो k, यस्त्वेन्द्रो br^1r^4 .—गणः सोऽयम् hdr, गण सो यम् b, गणो यम् f, गणो यः म् k.—गणश्चाप्सरसां $hdm^1r^3r^5r^7$, गन्धर्वाप्सरसां bfk, गन्धर्वाप्सरसस् r^1r^4 .—The evidence of the MSS. points to ^०प्सरसां as the original reading. The alteration of गणश्चा^० to गन्धर्वा^० would easily suggest itself, and then the gen. pl. would naturally be changed (as in r^1r^4) to the nom. for the sake of the construction.

122. In Indra^a are contained Parjanya, Rudra, Vāyu, Brhaspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

^a The deities of the middle sphere enumerated in this and the following seven śloka (122–129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣmī).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati^a, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मन्युश्च hr (मन्युः Naighaṇṭuka v. 4), मन्युश्च $m^1bfkr^2r^5$.—अत्र ह hm^1rbfk , तत्र तु r^1r^4 .

^a *Kṣetrasya patiḥ* in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, R̥ta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिकाश्च hm^1r , दधिकाश्च r^3 , धवकाश्च b, दधिका च $r^1r^4r^5$, दधिका fk.—वेनश्च hm^1rf , वेनश्चस् k, वेनश्च r^4 , वेन b.—तस्मैतस्याश्रये r^1r^4 , तस्य तस्याश्रये b, तथेन्द्रश्च स्त्रियो hdm^1rfk , तथेन्द्रश्च स्त्रियो r^5r^7 . Though the weight of the MS. evidence seems to favour

तथेन्द्रश्च स्त्रियो, I have preferred तस्यैतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्थाना स्त्रियः (see Nirukta xi. 22); (4) तस्यैतस्य could have been corrupted to तथेन्द्रश्च.—With regard to the expression तस्यैतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरण्यश्च.

125. and Tvaṣṭṛ and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो hm¹br, वाचो r¹r⁴, omitted in fk. — चैव अथर्वाणश्च hm¹r, चैवाथर्वाणश्च fb, चैव वाथर्वाणश्च kr².

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्वेनश्चैवम् r¹r⁴, सनश्चैवम् b, भृगवश्चैवम् hm¹r⁴fk, each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्वेन would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अग्निश्च hm¹r⁴bfk, आपश्च r²(r¹?)r⁴.—तथेळा चैव या स्मृता hdm¹, तथेळाश्चैव या स्मृताः b, तथेळा चैव याः स्मृताः r, तथेळाश्चैव या स्मृताः fk (the ल in f looks like त्स, k has त्म).—विधातेन्दुर् hm¹r, विधातेन्दुर् b, विधातेन्दुर् f, विधातेन्दुर् k.—The end of the *varga* is here marked by २५ in hm¹bfk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Aṅgirases, and the Fathers together with the Ṛbhus.

च वै hm¹rb, चैव kr²r⁷.—देवो रुद्राणां r¹r⁴, देवो रुणां b, देव भूतूणां k, देव ऋभूणां hdm¹fr. If ऋभूणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः । रुद्राः । ऋभवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चर्तुभिः hm¹r, चर्तुभिः d, च उभिः b, चैवभिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चर्तुभिः was doubtless changed to चर्तुभिः on account of the reading ऋभूणां in the preceding line. The words मरुतश्चर्तुभिः सह occur at the end of a line in Rgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnyā, Sarasvatī, Yamī, Urvaśī, Sinīvālī, Pathyā, Svasti, Uṣas, Kuhū ;

सरमास्याश्च $hm^1 rfk$, सरमास्यश्च r^5 , सरमास्याश्च b .—यम्युर्वशी $hm^1 r$, यम्युर्वसि (probably meant for *सी) f , यम्युर्वसि k , यम्युर्वसि b .

129. Earth, Anumatī, Dhenu, Sītā^a, Lākṣā^b, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता लाक्षा $hdm^1 fr^2 r^3$, सीता लक्षा b , सीता लाक्ष्या k , सीतिलाक्ष्या r , श्रीर्लाक्षे(ला) $r^1 r^4$ (cp. ii. 84).—तथैव $hm^1 r^2 i^3 fb$, तथै च k , दितिश्च $r^1 r^4$.—चैव इन्द्रास्याश्चैष $hm^1 r$, चैवैन्द्रास्याश्चैष f , चैवैन्द्रास्याश्चैष kr^2 , चैवैन्द्रास्याश्चैष b .

^a Sītā and Lākṣā are the only names in the above passage (122–129) not found in Naighaṇṭuka v. 4, 5. ^b See below, ii. 84 (also Āiṣānukramaṇī x. 102), and viii. 51.

130. The metre Triṣṭubh^a and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाश्रयो $hdm^1 r$, एतेष्वेवाश्रये $fkr^2 r^7$, पतश्चैवाश्रये b .

^a The statements of this and the following śloka are based on Nirukta vii. 10 : *athaitānindrabhaktīmīḥ : antarikṣaloko mādhyamdinam savanam grīṣmas triṣṭup . . br̥hat sāma*, and vii. 11 : *hemantaḥ pañktiḥ . . śākvaraṃ sāmety antarikṣāyatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Br̥hat, and the chant which, Śākvara by name, is sung in the Śakvarī verses^a.

ऋतु च $hrfk$, ऋत व b .—बृहत् bfr , बृहत् hd .—यज्ञीतं $hrfk$, गृहीतं b .—शाक्करम् $hrfk$, शक्करं b .—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are b and f . Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in $bdfkm^1$. The last śloka is numbered १३१ in hd . It should be the same in r (instead of १३०); the error is due to ९१ being repeated after śloka ९२.

^a Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (*asyaṁśrayan*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)^a.

द्वौ hr³m¹bfr²r⁵, तौ r.—आश्रयौ hm¹r, आश्रये b, आचयत् (साकसूनयः) f. The line r^{ab} omitted in k.—यश्च hm¹rb, यस्स fkr².—संख्यया hm¹r, संख्यया fk, मख्यया b, संख्यायां r¹r⁴.

^a The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati^a;

चैव hm¹r, चैक b. In place of संस्तुतश्चैव पूष्णा f has वृषेष्मा, and k वृषेथ्या (sic).

^a All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athaṁsya saṁstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatiḥ brahmanaspatiḥ parvataḥ kutso viṣṇur vāyuh*.

3. with Br̥hataspati^a as well as (with him) who is Parvata^b by name. They say that in some praises certain (gods) are praised as incidental^c.

बृहतस्पतिना चैव hdm¹r³br⁵, बृहस्पतिना च तथा r, सहस्पतिना चैव f, स बृहस्पतिना चैव kr². As MSS. of both families have the reading बृहतस्पतिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr²).—नाम्ना यश्चापि पर्वतः hdm¹r³B, बृहतश्चैव वै पतिः r(=r¹r⁴?).—कासुचित्केचिदित्याङ्गं hm¹r, कासुचित्केचिवदित्याङ्गं f, कासुचित्केषुचिदित्याङ्गं k, काचित्केचिवदित्या b.—निपाता hm¹bfk, निपाताः r, निपातः r¹r⁴.—स्तुताः hm¹r⁴fk, स्तुता b, स्तुतः r¹r⁴.

^a Br̥hataspati is doubtless meant as the etymological equivalent of Br̥haspati (see critical note). ^b Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*). ^c *Nipātāḥ* is here used like *nipātinaḥ*; cp. Nirukta x. 13: *kāś cid (devatā) nipātubhājāḥ*.

4. And the god Mitra is frequently praised^a in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu^b;

मिचक्ष A, मिचक्षु B.—अयते hdm¹r³₁⁵r⁷, अयते b, यते fk, स्तूयते r.—सहासकत् all MSS. (cp. R, note 3), सहाः सकत् r.—पुनः पूषा च वायुना m¹r¹fk, पुः पूषा च वायुना hd, पुनः सखा च वायुना b.

^a That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena saṁstūyate pūṣṇā rudreṇa ca somo'gninā ca pūṣā vātena ca parjanyaḥ*. ^b In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note ^a) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातेनैव च hm¹r³, वातेनैव तु r, वातेन चैव fkr²r⁵, वातेयतेव b.—न्यत्र वै क्वचित् hm¹r³r⁵r⁷, वै क्वचित्क्वचित् br, वै क्वचित् fk.—सूक्तेष्वेव तु hm¹r¹fk, सूक्तेष्वेव तु r¹r⁴, सूक्तेष्वेव r⁷, सूक्तेष्वे नु b.

6. Now the taking up^a of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed^b.

रसादानं hdm¹r¹b¹fk, रसादानं r¹r⁴.—कर्मास्य hm¹r¹fk, कर्मा स्याद् b.—सुते: hdm¹r, सुते b, सुतः fk.—प्रसुत्वं hrb¹fk, प्रभूतं m¹.—The end of the *varga* is here marked by १ in b¹fk¹d.

^a One would at first sight be inclined to favour the reading of r¹r⁴ *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *haraṇam . . vāro visargaṇ punar eva ca*. ^b This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāsya karma rasānupradānaṁ vṛtravadho yā ca kṛ ca balakṛtir indrakarmaiva tat*.

2. Deities of 'Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्वु dr, यः परस्वु fk, य परस्वु h, यप्परस्वु b, यश्च यस्वु r¹. — गणः hdr, गता bfk.—बुख्यानस् hrfk, बुख्यानस् b.

8. The two chief gods^a of that (group) connected with Sūrya are the Aśvins^b; while Vṛṣākapāyī, Sūryā, and Uṣas^c are the wives of Sūrya^d.

देवावन्विनौ hrbfk, देवौ त्वन्विनौ r¹r⁴.—वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2).—सूर्योषाः hrfk, सूर्योषा b.—पत्नयः hrb, यत्नयः f, यत्नतः kr², पत्नयः r¹.

^a Cp. Nirukta xii. 1: *tāsām (dyusthānānām) devatānām) aśvinau prathamāgāminau bhavataḥ*.

^b In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. ^c Cp. below, iii. 10. ^d Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward^a, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise^b, Sūryā when midday reigns^c,

अमुतोऽर्वाङ् hrf (र्वङ् f) k, अमुतोऽर्वाङ् r⁵r⁷, अमुतो वाङ् m¹, अमुतो वान् b.—प्रतिलोमास् bfkrd, प्रतिलोमाःस् h.—तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r¹r⁴.—पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r¹r⁴ (cp. below, vii. 121).—सूर्या r, सूर्या hdm¹fk, सूर्यो b.

^a The words *amuto 'rvāṇ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāṇcaḥ paryāvartante* with reference to the rays of the sun. ^b Cp. iii. 10: *prāg udayāt*, and vii. 121. ^c The expression *madhyandine sthite* also occurs in Rgvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting^a of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapī;

वृषाकपायी all MSS., वृषाकपायिं r.—सूर्यस्व तामेवाङ्गस् r¹r⁴, सूर्यस्व स्तानेवाङ्ग bfr², सूर्यस्व स्तानेवाह k, सूर्यास्वकाले आङ् hdm¹, सूर्यास्वकाल आङ् r.—तु निमुचि r¹, सु निमुचि r², सुति तिमुचि b, सुतिष्वचि hdm¹rfk.—तस्याश्रये m¹br (cp. above, i. 124), तस्याश्रमे hr³, तस्याश्रये f, तस्याश्रयो k.—सरण्यश्च hm¹r, सरण्यश्च f, शरण्यश्च b, तसायुश्च k, तसायुश्च r².—वृषाकपिः hm¹rb, बृहस्पतिः fkr².

^a *Tu nimruci*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r¹) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv rci*.

11. Yama, Vaiśvānara^a, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivī*), and Ocean (*śamudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

वैश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्रश्च bfk (Naighaṇṭuka v. 6 समुद्रः), समुद्राश्च hdm¹r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm¹.

^a For a similar discrepancy, cp. above, i. 110 (Nārāśaṃsa and Nārāśaṃsa).

3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones^a (*keśīnaḥ*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)^b, the Steeds (*vājīnaḥ*), the Wives of the Gods.

सविता hm¹r, सदेव b, सदेव fk.—वसुभिर् hm¹r, तसुभिर् b, वसुभिर् fk.—दध्यङ्कः^o dr, दध्यङ्कः hm¹fk, दध्यङ्कः b.

^a In Naighaṇṭuka v. 6 both *keśī* and *keśīnaḥ* occur. Both may be meant by the prior member of the compound used in the text, *keśī-sādhyāḥ*. ^b *Viśve* is occasionally used in the Brhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That^a (heavenly) world, the third (Soma) pressing^b, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

असौ तृतीयं सवनं लोकः r, असौ तृतीयं सवनं लोकाः hm¹, असौ तृतीयसवनं लोकाः r¹r⁴, असौ तृतीयः सवनलोकः b, असौ तृतीयः सर्वेन लोम fkr² (सर्वेन f).—साम च m¹r, सामा च hbfk.—शिशिरोऽथ hrfk, शिशिरो च b.

^a This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktīni: asau lokas tṛtīyasavanan varṣā jagatī sapta-daśastomo vairūpaṇ sāma and śīśiro tichandās trayastriṅśastomo raivataṇ sāmeti dyubhaktīni*.

^b The order of the words in the text, *asau tṛtīyaṇ savanaṇ lokaḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *prāṭikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threelfold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य लोमः bfk, यः लोमः r, यत्लोमं r¹r⁴, यः सोमः m¹, यः सोम hd.—कृष्या hm¹fk, कृष्या b, कृष्या d, कृष्या r.—०कन्दसश्च hdm¹r, ०कन्दसश्च b, ०कन्दसश्च r¹r³r⁴r², (तथा) कंद - - ऋश्च (याः) f, (तथा) कंद - - ऋश्च (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvam*) is related to Puruṣa^a. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर् hm¹r, वाङ्गर् k, बाङ्गर् fb.—सर्वमेव तु hm¹r, सर्वमेव ह fkr², साक्षमेव तु b.—संखविकास्तयः hm¹r, संखविकास्तु ये f, संखविकास्तये k, सात्त्वविकास्तयः b.

^a Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*saṃvatsara*)^a. Now some offer to him an oblation addressed to Sūrya and^b Vaiśvānara.

यच्च संवत्सरं r¹r⁴, पंच संवत्सरं fkr², पंचमं वत्सरं hdm¹br.—केचित्तु hm¹rffk, केचिन्हे b.—निर्वपन्त्यं hm¹bffk, निर्वपत्यं r, निर्वपति r¹r⁴.—सौर्यवैश्वानरं hm¹bffk (Nirukta vii. 23, last two lines), सौर्यं वैश्वानरं r.—हविः hdrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m¹, not at all in k.

^a This line follows Nirukta vii. 11, line 3: *candramasā vāyunā saṃvatsareṇeti saṃstavah*. ^b Cp. Śaṅgurusīśya on x. 88: *suryavaiśvānariyam: sūryadevatyaṃ vaiśvānara-guṇāgnidevatyaṃ ca*.

4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara^a appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm¹rffk, न सूक्तम् br¹r⁴.—इव hrfk, इह r¹r⁴.

^a RV. x. 88; see Sarvānukramanī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'^a (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm¹r, प्रपादेन bffkr², प्रयोगेण r¹r⁴.—दृष्टा मूर्धन्वता m¹rb, दृष्टा मूर्धता hd, दिष्टा मूर्धता f, दृष्टा मूर्धता k.—सूर्यवैश्वानराग्नीनाम् kr, सूर्यवैश्वानरीराग्नीनाम् b, सौर्यवैश्वानराग्नीनाम् hr¹r⁴m¹fr²r⁷.

^a *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding^a (*harana*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रसस्यैतं $r(r^1r^4?)$, हरणं रश्मिभिश्चास्य $hr^3m^1fr^5r^7$ (°ण, °श्चि° f), हिरण्यश्चि-
भिश्चास्य k. I have adopted the reading of r, against the weight of the MS. evidence, because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38), and, on the other, *raśmibhiḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhiḥ*.—कर्मसुच च $hr^3bfkr^5r^7$, कर्मणासुच
r.—येन नातिविजानन्ति $hdr^3m^1r^2r^5r^7$, येन नातिविजानाति bfk , यानीमानि च पश्यन्ति
r.—सर्वभूतानि br , सूर्यभूतानि $hr^3m^1fkr^2r^5r^7$. सूर्य°, the reading of most of the MSS.,
would be an easy corruption of सर्व°, partly owing to the \bar{u} of °भूतानि, and partly because
सूर्य° would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But
सूर्य भूतानि might have been the original reading.—चक्षुषा $hdr^3m^1bfkr^2r^5r^7$, तेजसा r.

* This word is probably meant to express the double phrase of the Nirukta (vii. 11):
athāsya karma rasādānam raśmibhiḥ ca rasādharānam, 'the taking up and holding of moisture
with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises^a from (their different) powers and spheres,

विजानन् r^1r^4 , विजानं b, विज्ञान hm^1k , विज्ञानं f, विज्ञाय r.

^a *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अध्यापयन्नधीयानो hm^1rfk , °यन्वीयान b.—मन्त्रं चैवानुकीर्तयन् m^1r , सत्सु चैवानु-
कीर्तयं b, सत्सु चैवानुकीर्तयन् r^1r^4 , मन्त्रं चैवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रे
चैवानुकीर्तयेत् hd .—स्थानं hm^1r , स्थान bfk .—सालोक्यं r, सालोक्य $hdkf$ (सा° f), सार्क-
लोक्य b.—एव गच्छति Bhr^3m^1 , अधिगच्छति r.—The end of the *varga* is here marked by
४ in $hdbfm^1$, not in k.

5. Five names of Agni. Derivation of Agni, Draviṇodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

23. The separate explanation, based on the function^a (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

^a With *prthañ-nīrvacanāṃ karmajam* cp. *vibhāgaṃ vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-nī*)^a at the sacrifice, or (because) he unites (his) body (*aṅgaṃ sam-nī*)^b, he is praised by sages under the name of 'Ag-ni.'

अध्वरे hm¹r, अथरे bfk.—संनयते m¹fk, सन्नयते hr b, सन्तिष्ठते r¹r⁴.—वांगं hdm¹, वागं fk, चांगं b, चाये r¹r⁴.

^a These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agraṃ yajñeṣu prañiyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 91.

^b *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa^a observing the action by which he bestowed^b *dravina*^c—wealth or^d strength—proclaimed him as Draviṇo-das (1).

वापि hm¹r fk, वा b, चैव r¹r⁴.—प्रायच्छेन r, प्रायाच्छेन f, प्रायच्छेन hdm¹, प्रायाद्वेन k, प्रयच्छेन br¹r⁴: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

^a In RV. i. 96. 8. ^b The ā in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. ^c Cp. Nirukta viii. 1: *dhanaṃ draviṇam ucyate . . . balaṃ vā draviṇam*.

^d Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the *Mahābhārata*, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one^a.

तननात्तनुः fr, ततनात्तनुः m¹, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r¹r⁴.—जज्ञे hm¹r, यज्ञे bfk.—स्थानोऽयं hm¹r, स्थानोऽयं f, स्थानोऽयं kr², यव b, यज्ञैव r¹r⁴.—The end of the *varga* is here marked by ५ in hdm¹bfk.

^a Cp. below, iii. 64.

6. Narāsaṃsa, Pavamāna, Jātavedas.

27. The poets call an immediate^a descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson^b of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां hbr⁵r⁷fk, अनन्तरं dr.—द्वपण्यवः hrb, द्वापाण्यवः m¹, धूपण्यचः fk.—अमुष्य hm¹r, अमुच्य b, अमुध्य r², अनुध्य fk.

^a This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmadheyam*. 'Next after a son' is evidently the meaning here of *anantara*. ^b Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapiṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)^a combined at the sacrifice, therefore poets praise this (Agni) as Narāśamsa (3) in Āpri hymns.

पृथक्तेन hdm¹f, पृथक्तेन kr, पृथक्तेन b.—समासेषु hr³fm¹kr²r⁵r⁷, समक्षेण b, समत्वेन r.—यक्षते m¹bfbk, यक्षसे hd, यक्षते r, यद्वायते r¹r²(r⁴?).—कारवः hdm¹r bfbk, सूरयः r¹r⁴.

^a This is evidently based on Śākapiṇi's explanation of Narāśamsa as Agni (Nirukta viii. 6): *naraiḥ praśasyo bhavati*. Kāthhaka's explanation of Narāśamsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)^a Pavamāna (4).

पुनाति hr, पुति b, जानाति fkr².—य च hm¹r, य च fkr², प्वः b.—वैखानसर्षि-भिस्तेन hm¹r, वैखोनसरिषिभिस्तेन b, वैखानस ऋषिस्तेन r², वैषानस ऋषिस्तेन k, वौषानसऋषिस्तेन f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r¹r⁴.

^a Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय कथ्यते hm¹r⁴fk, जातं वेदाय विद्यते b, जातिर्यदाय विद्यते r¹r⁴ (cp. i. 92).—यक्षैष hm¹kr, यक्षैष b, यक्षैष r¹r⁴.—जातविद्यो hm¹r, जातविद्यो bfbk, जातं वेदो r¹r⁴r⁷.—वित्तं hr³m¹b¹r²r⁵, वित्तं f, वित k, वित्वा r.—धिवेत्ति वा hm¹r⁴b, धिवेति वा fk, य वेत्ति वा r¹r⁴.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)^a, is praised as Jātavedas^b.

जातः hm^1r , जातं k , जातां bfr^1r^4 .—मध्यभागेन्द्रो $hr^3m^1bfr^2$, मध्यभागिन्द्रो r .—

After this (31) śloka, r^1r^4 add 29 in the following modified form :

पुनाति यदिदं विश्वं ह्येषोऽग्निः पार्थिवोऽप्सु सन् ।
वैखानसाश्रितैस्त्रैस्तात्पवमान इति स्तुतः ॥

The end of the *varga* is here marked by ६ in $hbfrk$, not in m^1 .

^a Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. ^b Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

But because he, in a most subtle form, abides in the the one pervading (*vyāpya*) the three (worlds), the seers ṛ (him) by reason of this function, called him Vāyu ^a (1).

चीन् hfr , यत्तु चीन् m^1 , य तु चीन् k , यत्तु चीन् br^2r^5 , यत्तन्वा r^1 , यन्तन्वा r^4 .—
¹ r , चन्त b , चेत f , चन्ते $r^3kr^2r^5r^7$.

iyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle p. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty- (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

But because with concrete moisture he alone covers
^a these three (worlds), the singers in their praises speak by reason of this faculty, as Varuṇa (2).

मान्वावृणोत्येको hm^1rbfrk , चीनिमानावृणोस्त्रोक्वान् r^1r^4 .—तयैन् bfr , तेनैन् $krbfrk$, प्राङ् m^1 .—ऋषण्वः hm^1rb , पण्वः f , पराय च k , तु कारवः r^1r^4 .

^s follows the etymology of Nirukta x. 3: *varuṇo vṛṇoti sataḥ*.

Because he roared (*arodit*) ^a in the air, giving rain with g^b to men, therefore he is highly praised by four seers ^c ^a (3).

विद् hm^1rfk , रोदयन् r^1r^4 .—विद्युवृष्टिं ददन्नुषाम् hm^1r , विद्युवृष्टिमदानुषाम्

fk, विबुद्धिरदामृणाम् r^1r^4 .—इत्यभिसंस्तुतः hm^1rk , (रु)द्रुभिसंस्तुतः f, इत्यभिधीयते r^1r^4 .—This śloka (34) is omitted in b.

^a This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodīt tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. ^b Cp. *vātavr̥ṣṭi*, 'rain with wind.' ^c That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे h d, इष्टे m^1r , इति fb, इति k.—सर्वस्य hm^1r , सत्त्वस्य fk, सच्चस्य b.—स स्मृतः hm^1 r bf, संस्तुतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r^1r^4 .

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dṛṇāti*) refreshment (*irām*)^a in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति hm^1rb (=Nirukta x. 8), इरा ददाति r^1r^4 (इरां ददाति is the second derivation in Nirukta x. 8), इलां दृणाति f, इलां दृणाति k.—ब्रुवन् hrb, ध्रुवम् fk.—रवेण hm^1rb , रौरवेण fk.—The last pāda in m^1 is तेनेन्द्र इति स स्मृतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ७ in hm^1 bf, not in k.

^a This is identical with the first of several etymologies given in Nirukta x. 8.

8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)^a this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri^b and the son of Urvaśī^c (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm^1 , यदिमा fk, यदिमा b.—प्रार्जयत्येको hm^1 , प्रार्जयत्येक fk, प्रार्जयत्येक b.—चर्षी h dr, चर्षी r^1r^4 , च ऋषी f, च ऋषी b, चर्षिस् m^1 .

^a The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tṛper ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. ^b As composer of the Parjanya hymn, v. 83.

^c Vasiṣṭha, several times thus referred to by his metronymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya^a sang (of him as Parjanya).

तर्पयत्येष यल्^{hm¹r}, तर्पयन्तेष्वयं fk, तर्पययंष्वयं b.—लोकाज्^{hfk}, लोकान्^{m¹r}, लोकां b.—परो जेता^{hm¹rb} (Nirukta x. 10), पुरो जेता^{fk¹2}.—यद्वाग्नेयस्ततो bfk, यद्वात्रेयस्ततो r³m¹, यद्वात्रेयस्ततो r, यद्वात्रेयास्ततो h, यद्वात्रेयास्ततो d.—38 is omitted in r¹r⁴.

^a As the alternative author of vii. 101, 102: cp. Ārsānukramaṇī on those hymns: *agniputraḥ kumāro vā vasistho vā svayaṁ muniḥ*, and *Sarvānukramaṇī: ete kumāra āgneyo 'paśyād vasistha eva vā vṛṣṭikāmah*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Bṛhaspati^a (6).

बृहता^{hm¹r}, बृहन्ति^{fk¹2}, द्वय b.—°तिरीक्षितः b, °तिरितीडितः hdm¹r, °तिःरी-
क्षिततः f, °ति इतीरितः k.

^a Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra^a (Gṛtsamada) praising sang (of him) as protector (*pātāram*) of Brahma^b (i. e. as Brahmanaspati, 7).

वाग् b, वाक्^{hm¹r}fk.—पातारं^{hm¹r}, पानानां fk, पातीमां b.—ब्रह्मणस्^{hm¹r}, ब्राह्मणस्^{fb}.—°होत्र सुवज्^h, °होत्रः सुवन्^r, °होत्र सुवं b, °होत्र सुवन्^{m¹}, °होत्र स्तवं^{fk}.—This śloka (40) omitted in r¹r⁴.

^a In RV. ii. 23–26.

^b Nirukta x. 12: *brahmanaspatir brahmanah pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)^a at the (proper) seasons, distributing food to the nations^b (*kṣītibhyah*), therefore Vāmadeva^c, praising (him), calls him 'Lord of the Field' (8).

अन्नं^{hm¹}, अन्नं^d, अन्नं^{r³}, क्षपां¹. The reading of 41^{ab} in the text is that of hdm¹r (presumably r³, as r¹r⁴ omit this line here); this form of the line is added by bfk r² r¹ r⁴ after 60^{ab} (see v. r. there), instead of it bfk, and in addition to it r (= r²; omitted in r³ r⁵), have here—

ददाति यद्वसन्तर्त्ता क्षेत्रे य वरजं पुनः । bfk

ददाति यदि सङ्क्षेत्रे तृतावम्बरजं पुनः । r

which probably represent—

ददाति यद्वसन् चिचे त्वृतावम्बरजं पुनः ।

वामदेव $hm^1 bfk$, वामदेवः r , पाकदेव $r^1 r^4$.

^a Nirukta x. 13: *kṣetrasya patiḥ : kṣetram kṣiyater nivāsakarmanas, tasya pātā vā pālayitā vā*. ^b The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.'

^c In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)^a, the same (Vāmadeva) praised him as Rta^b (9).

मनसेमं $hm^1 bfk r^1 r^4$, मनसेयं r^2 , मनसोमं r^3 .—तु यद्वृक्षं hdr , तु यद्वृक्षं $m^1 b$, वृ भाद्वृक्षं fkr^2 , इमं दृक्षं $r^1 r^4$.—शंसत् $hm^1 fr$, सशत् k , संसं b .—सत्येन सत्ये वै hrb , सत्येनं सत्ये वै f , सत्येन सत्ये चे k , सत्ये सद्ये व m^1 .—स एष $hm^1 r bfk$, य एष $r^5 r^7$.—ऽनृतम् $hm^1 r bfk$, ऽनृषिः $r^1 r^4$.—The end of the *varga* is here marked by ८ in $hdm^1 bfk$.

^a Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā*. Cp. also Sāyaṇa on RV. iv. 23. 8. ^b RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture^a shed with thunder: hence he (Vāmadeva) again^b spoke of him (as such in) 'the call of Rta' (*rtasya ślokaḥ*)^c.

रवेणान्तरसैः चिन्नैः $hdm^1 r$, रवेणान्तरसै चिन्नै b , रवेनातरसै चिन्न fk , रसं चिन्नौ रवेणत्तौ $r^1 r^4$.—स्थितो व्योम्नेष hfr , स्थितो व्योम्नेष $m^1 k$, स्थितौ व्योम्नेष b .—ऋतस्य श्लोक $hm^1 rfb$, ऋतस्य लोक k .—इत्येष $hm^1 rb$, इत्येषा fk .—पुनश्चैनं $hm^1 rb$, पुनश्चैतं f .

^a With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. ^b That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i. e. cloud-water, lit. 'internal fluid': *antārāsa*). ^c RV. iv. 23. 8^o: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects^a (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)^b.

प्रयच्छन् r , प्रयच्छन् hd , प्रयच्छन् m^1 , प्रयच्छं b , प्रयच्छ fk .—मध्यमः स hdm^1 , मध्यमस्य

bfr (cp. critical note on i. 92: *jātaḥ san* and *jātasya*).—वास्तोष्पतिं hdr, वास्तोःपतिः k, वास्तोष्पति f, वास्तोः पति b.

^a Nirukta x. 16: *vāstospatir* : *vāstu vasater nivāsakarmanas, tasyā pātā vā pālayitā vā*.

^b RV. viii. 54. 1-3, 55. 1. *Caturbhiḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, not *ṛgbhiḥ*: but see vi. 41, where *ṛgbhiḥ caturbhiḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) ^a.

वाचा वेदा hm¹rb, वाचो वेद f, वाचो वेदे k.—This śloka (45) is omitted in r¹r⁴.

^a Nirukta x. 17: *vācaspatir* : *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) ^a, not afflicted (*dīna*) on any side, therefore the seer Rāhūgaṇa Gotama ^b proclaims him as Aditi ^c (12).

न कुतश्चन hm¹, न कुतश्चैष r¹r⁴, कुतश्चैष b, न कुतश्चैव rfr².—गौतमो r¹r⁴bm¹, गौतमो hfr. Cp. critical note on i. 58.

^a Cp. RV. x. 90. 1: *sa bhūmiṃ viśvato vṛtvātiṣṭhat*.

^b In RV. i. 89. 10 (Nirukta iv. 22, 23). ^c Nirukta iv. 22: *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) ^a—in his heart, therefore the seer Hiranyagarbha ^b, adoring ^c (him), spoke of him as Ka (13).

यच्छर्म hm¹fi²r³, यच्छर्म b, यच्छक्त r, यद्धर्म k.—कमिच्छन्नसा सुखम् hm¹r²r⁵, कमिच्छ मनसा सुखम् bfr, एष वीरः शिवः सुखः r.—तेनैनम् hm¹r, तेनैवम् bfr.—अर्चन्तुवाच कम् b, अर्चन्तु वाचकम् r, अचन्तुवाच कम् f, इच्छन्तुवाच कम् hm¹r³r⁵r⁷, एव तु वाचकम् kr².

^a *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22: *kaḥ kamano vā kramano vā sukho vā*. ^b The reputed seer of RV. x. 121; see Ārṣānukramaṇī x. 59 and Sarvānukramaṇī on x. 121. ^c Cp. *arcantaḥ* in ii. 32.

48. He giving ^a (*prayachan*) offspring here, and gathering (them) goes forth ^b (to the other world): therefore the seer Yama ^c calls him, the son of Vivasvat ^d, Yama ^e (14).

प्रजाः hr³m¹br, प्रजां fkr.—प्रयच्छन्स hr³m¹r², प्रयच्छन्स bfr, प्रयच्छेति r, नियच्छन्स r¹r⁴.—संगृहीत्वा hr³m¹r⁵r⁷, संप्रदीत्वा fkr, संप्रदीत्वा b, संग्रहीता r.—प्रयाति hr, ह याति

bk, ह यानि f, ह पानि r¹r⁴.—यमो यमम् r¹r⁴, यमा मू b, यदो पमा f, पदो पमा k, पुनर्यमम् hm¹r.—The end of the *varga* is here marked by **९** in hm¹bfk.

^a Nirukta x. 19: *yamo yachafiti satah*. ^b Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṁsam . . . samgamanam janānām*. ^c The reputed seer of RV. x. 14; cp. Ārsānukramaṇī x. 6 and Sarvānukramaṇī on x. 14. ^d RV. x. 14. 1: *vai-vasvataṁ . . yamam*. ^e Cp. Nirukta x. 20: *agnir api yama ucyate*.

10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrīkrtya*) a friend (of him) worship him, therefore Viśvāmitra^a himself praising (him) calls him 'Mitra'^b (15).

मित्रीकृत्य hm¹bfr, मित्रं कृत्वैर r¹r⁴.—यदिमं hm¹r, यदिमे fkr², यदेते r¹r⁴.

^a In RV. iii. 59. 1 (commented on in Nirukta x. 22). ^b That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*rta*)^a, creating the activity^b (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m¹r, निदाघमासातिनिगमे hd, निदाघमासान्निगमे fk, निदाघमासान्निगमे b.—यदृतेनावति चितिम् hm¹r¹b¹f (चिति f), यदृतेनाचति चिति kr², यदि सेनावचीचितम् r¹r⁴.—जनयन् hm¹r, जनयं b, जयत् f, जनयत् k.—तेन सः hm¹r¹b¹fk, तेन तु r¹r⁴.

^a Cp. above, ii. 43.

^b Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)^a proclaims (him) as 'Sarasvat'^b, (while) Vāc (speech) they call Sarasvatī^c.

यत्तिषु m¹dr, यत्तिषु hfk, यत्तषु b.—इति ग्राह hm¹r¹fk, इति ग्राणं b (cp. iv. 39), इतीमन्तु r¹r⁴.—वाचं ग्राहः सरस्वतीम् all except r¹r⁴ which read दीध्यनमौर्वशौ, i. e. दीर्घतमौर्वशौ.

^a That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation. ^b Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātāh*, This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā stri*) are deferred to Nirukta xi. 25-27. ^c 51^{cd} = iv. 39^{cd}, except that in the latter passage ग्राणो takes the place of ग्राह. Curiously enough b has in the present passage

the reading **प्राणं** which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of $r^1 r^4$ refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves^a (*venati*)—abides—in them, therefore the seer named Vena Bhārgava^b here calls him Vena (18).

यद्विनत्येषु $hm^1 r^3$, **यद्विनत्येषु** b, **यद्विनत्येन्दु** $r^5 r^7$, **यद्वितत्येह** r, omitted in fk.—**आहर्षिर्वेनो** $hm^1 r$, **आहर्षिर्वेनो** fk, **आहर्षिर्वेनो** b, **आहर्षिर्वेनो** $r^1 r^4$ (cp. ii. 47).

^a Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmaṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatiharmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. ^b The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣānukramaṇī x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat^a (*tapas*), desiring (*abhimatya*)^b, created him month after month: therefore Manyu Tāpasa^c calls him 'Manyu.'

माखेनम् $hm^1 r$, **माखेनां** bfk, **मासीमां** $r^1 r^4$.—**अभिमत्य** $m^1 br$, **अभिपत्य** hr^3 , **अभिवत्य** $fk r^2$, **अभितत्य** $r^1 r^4$.—**तपोऽयजः** $r^1 r^4$, **ततो जज** k, **ततो व्रजं** fb, **ततो व्रजन्** $hm^1 r$.—**मन्युरित्या**° bfk, **मन्युमित्या**° hm^1 .—The end of the *vaṅga* is here marked by १० in $m^1 bfk$, not in hd.

^a My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3¹ (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasṛje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmastava* here), as Yama in 48, Vena in 52, Tārksya in 58, Mṛtyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with $r^1 r^4$) to read *tapo 'grajah*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse *anusvāra* and *visarga*; for instance, in ii. 60 where, in the case of the analogous emendation **मृतम्**, nearly all the MSS. have *visarga* for *anusvāra*. Agam, *vrajam* (fb) is very close to *grajam*.

^b Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dāptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. ^c Manyu Tāpasa is, according to Ārṣānukramaṇī x. 33 and the Sarvānukramaṇī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārksya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits ^a (*asūn*), therefore he is spoken of as Asunīti (20) by Śrutabandhu ^b who praises (him).

नयत्यसून् hm¹r, पयत्यसौ fk, पयःत्यसौ b.—सुवता श्रुतबन्धुना hm¹r, सुवता सुत-
बन्धुना b, सुचनाता सुलबन्धुना f, सुचनाता सुतबन्धुना k.

^a Nirukta x. 39: *asunītir asūn nayati*. ^b The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst ^a: therefore the seer Gṛtsamada ^b (in) praising (him) calls him Child of Waters ^c (21).

०मासातिगमे hm¹r, ०मासानिगमे bfk.—मध्ये भवत्यपाम् hm¹r, मध्ये स्त्र चत्त्वपाम् r¹r⁴, मध्ये स्त्रस्त्र पत्यथा fk, मध्य स्त्र पत्यथा b.—गृत्समदः सुवन् m¹r, गृत्समद सुवन् h, गृत्समद स्त्रवन् fk, गृत्समदग्रदं सुयं b, गृत्समदस्त्रपाम् r¹r⁴.

^a Cp. *apsv antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. ^b In RV. ii. 35 (cp. Nirukta x. 19). ^c Cp. Nirukta x. 18: *apām napāt tanūnaptrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere ^a for eight months, he roars ^b (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

०गर्भौघम् m¹r¹bf, ०गर्भौघम् k.—आदधत्सो m¹r, आदधत्सो hd, आदधत्सो f, ०व्यो k, माधत्सौ b, आहरत्सो r¹r⁴.—⁵⁶^{cd} omitted in fk.—क्रन्दत्य० hm¹r¹b, क्रन्दते r¹r⁴.—०सहन् hr, ०सहन् b.—०क्रास्तेन कथ्यते hr³m¹b r²r⁵r⁷, ०क्रेति तदोच्यते r¹r⁴.

^a Cp. *antārasāḥ* above, 43. ^b This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāntatīti vā dadhat krāntatīti vā dadhadākārī bhavatīti vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month : (therefore) he is sung in stanzas (of the R̥g-veda) as 'Dhātṛ'^a (23).

संभृतं hm¹r, संभृतं b.—य मासिकम् hm¹r b, षमासिकम् r¹r⁴.—57^a omitted in fk.—
उर्व्या धातेत्यभिः hm¹r, उर्व्या धाते ऋभिः f, अभिः k, उर्व्या द्वाते जभिः b.

^a There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide^a (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides^b (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya^c has spoken of him thus as Tārksya (24).

स्तीर्णेऽन्तरिक्षे क्षियति hm¹r (Nirukta x. 27 तीर्णेऽन्तरिक्षे क्षियति), तूर्णे क्षिप्रं वज्रसखा r¹r⁴, तूर्णे क्षिप्रं त्वज्रसखो fr²k, तूर्णे क्षिपन्वज्रसखो b.—यद्वा तूर्णे चरत्यसौ hm¹r (तूर्णमर्थं रचति Nirukta x. 27), करोत्यसौ r⁵r⁷, यद्विपत्तिं पन्वति f, यद्वियति पन्वति kr², यद्विपत्तिं षववृति b, यद्विपातीह धन्विनि r¹r⁴.—तेनैवम् hr³bfkr²r⁵r⁷, तेनैवम् r (r¹r⁴?).—The end of the *varga* is here marked by ११ in hm¹bf, not in k.

^a Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam ānuta iti nairuktāḥ*): *tīrṇe* 'ntarikse *kṣiyati tūrṇam artham rakṣaty āsnote vā*. In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16. ^b *Ksarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. ^c The reputed author (*Ārṣānukramaṇi* x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyaṇiḥ* may be meant for a compound, not an irregular sandhi.

12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging^a the waters from the abyss (*kṛntatrāt*)^b: (therefore) Uruvāsini^c (i. e. Urvaśi) calls him Purūravas (25)^d in her own words^e.

रुवन् r, भवन् b, म f, मन् k, रोदन् hm¹.—छन्तवाद् m¹b, छन्तमाद् hr³, छन्तम्भाद् r, न्वन्तवाद् fk.—विह्वजन्नयः m¹r, विह्वजन्नयः f, विह्वजं नमः h, विह्वजन्वयः k, विह्वजन्नयः b.—पुरुरवसम् hr, पुरुरवसम् m¹, युत्तरवसम् b, यत्तरवसम् f, यत्तरवसम् k.—
०वाक्वेनोरुवासिनी bfr, ०वाक्वेनूरुवासिनी hdm¹, ०वाक्वेरुवाशिनी r¹r⁴.

^a Cp. above, i. 93. ^b An instance of a Vedic word used without the influence of the passage referred to. ^c Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. ^d Cp. Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. ^e In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)^a, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Saṃkusuka^b, himself praises as 'Mṛtyu' (26)^c.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रच्यावयन्नेति kd, प्रत्यावचयन्नेति f, प्रचावयन्नेति h, प्राचावयन्नेति m¹, प्रत्यावचयन्नेति b, प्राच्या वयं नेति r, नैति r¹r⁴.—मृतः fkr², वृतः hm¹r, मृधे r¹, मृधम् r⁴.—Between the two lines of 60 (where it is absolutely out of place) b fkr²r¹r⁴r(r⁷?) add the line (=41^{ab}):

क्षय¹ क्षितिभ्यो विदधद्² यत्तुष्वविशत्⁴ क्षितौ ।

¹ क्षय b fkr², क्षमं r. — ² विदधद् r, विदवत् b, विर्यत् f, विरजत् r², विरजत् k. — ³ अथर्तुष्व^o r, अथर्तुष्व^o b, यत्तु अं(?)ष्व^o f, यत्तुष्व^o k, यत्तु + ष्व^o r². — ⁴ विशत् r, विशं b, मिविश k, विश fr², मिव (क्षितौ) r¹r⁴.

61. जघन्यजः hm¹r, जघन्यसः b fkr², जघन्यकः r⁵.—संवर्तयंस् r, स्वं वर्तयंस् r¹r⁴, संवर्तयं hr³m¹r²r⁵, संवर्तयत् fb, यं k.—सूर्याद् b fkr²r⁵hr³m¹, सूपौ r¹r⁴.—उषसं hm¹r, उः सं b, उः f k.

^a The explanation of Satabalākṣa Maudgalya in Nirukta xi. 5: *mṛtyur mārāyatīti sato, mṛtam cyāwayatīti vā satabalākṣo maudgalyaḥ*. ^b The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārṣānukramaṇī x. 8, and Sarvānukramaṇī on RV. x. 18. ^c Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)^a the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha^b himself (in) praising (him) calls him Bhaga^c (2).

दिवाकरं b f k, दिवा चरन् r¹r⁴, दिवाकरः hm¹r. — प्रसौत्यैकः hm¹r b f k, प्रसूत्यैकः r¹r⁴. — मासयन् m¹f k, मासयन् h r b, भाति यत् r¹r⁴. — चैष स्वरं hm¹r, चैकश्च रं br² r³r⁷, चैक रं f k. — सुवन्नगम् hm¹r, सुवन्नगम् b fkr³ (r²?). — The end of the *varga* is here marked by १२ in h b f k, not in m¹. The end of the preceding line (स्वरश्मिभिः) is marked in h d by ९३, and the end of the *varga* (after भगम्) by ९३ ॥ १२ ॥

^a Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i. e. Sūrya) stimulates (in general).' ^b The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. ^c *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhāj*.

13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays^a: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)^b.

अस्त्रौत्पूषेति hm¹r, अस्त्रौत्पूषेति b, अस्त्रौत्पूतेन fk.

^a Cp. Nirukta xii. 16: *yad raśmīpoṣaṃ puṣyati tat pūṣā bhavati*. ^b RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi^a pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm¹r, तेन सा b, तेजसो f, तेजसः r¹r⁴, तेजसे k.

^a In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapūṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light^a (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m¹r, सायं पृथक् याति hd, सायं पृथक् याति fk, सायं पृथक् न्याति b, सौर्यं पृथक् ते यो r¹r⁴.—त्यये m¹r bfk, चये hd.

^a Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tais tadvān bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think^a of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकैकशस्त्वेन hm¹r, मां प्रत्येकैकशस्त्वेन r¹r⁴, मां प्रत्येकैकशस्त्वेन b, यां प्रत्येकशस्त्वेन fk.—यन्नन्यन्ते r, यं मन्यन्ते hdb, यं मन्यन्ते fk.—पृथङ् नराः hr, पृथक् नराः m¹d, पृथक् वरा k, पृथक्वराः fb.—विश्वानरस् hm¹r bfk, विश्वानरस् r¹r⁴.

^a The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enam narā nayanātī vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull^a (*vr̥ṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'^b (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays^c:

वृषैष br¹r⁴, वृषैक (without visarga) h d r³ m¹ f k r², वृषैव r.—०रोहति hm¹r, ०रोहत b, ०रोहन f k.—The end of the *varga* is here marked at the end of this śloka (*eva saḥ*) by १३ in h d b f k, not in m¹. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In h d the preceding line (*uttaraḥ*) ends a śloka, numbered ९८, 68^{ab} is numbered ९९, 69^{ab} as २००, 69 (after *yaḥ*) as १ (= २०१), &c.

^a Cp. below, vii. 141. ^b The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. ^c This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad rāsmibhir abhīprakampayann eti tad vr̥ṣākapi bhavati vr̥ṣākampanaḥ*.

14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep^a, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*^b, he appears to be bidden^c thus (*iti*) by Indra.

मन्त्रेषु hm¹r b, मन्त्रे द्वे f, मन्त्रे ह k.—चिषु h r f k, नृषु b, चिषु r⁵.—धन्वेति m¹r b r⁵, धन्वेरि f k, धात्वेति h d r³.—प्रयुक्तो h d m¹, प्रत्युक्तो f k r¹, प्रात्युक्तो b.—वारिषाकपे hm¹r f b, वृषाकपे k r². It would be best (as in h d) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

^a This is meant to be an explanation of *rāsmibhir kampayann eti*. ^b The irregular formation *vāriṣākapa* for *vārṣākapa* seems to be due to the exigency of metre. ^c In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnanaṣṇana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu^a may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion^b: (he) is (thus) explained as the Sun who is everything^c and is contained in everything.

विष्णातिर् hdm¹r, धिष्णातिर् b, तेर् f, तैर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m¹, विद्य-
स्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यस्तोतिर् (the third
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-
devatā.—°कर्मणः hdm¹r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm¹bk, सू f, वातः r.—यः
hdm¹, यं k, सः r, सं bf.—The third line of 67 (रश्मि^०) and 68, 69 omitted in r¹r⁴.

^a The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,
as it was not given in 64. ^b Cp. Nirukta xii. 18: *atha yad visito bhavati tad viṣṇur*
bhavati; viṣṇur viśater vā vyaśnoter vā. The above three explanations are probably meant
to correspond to these: *viṣṇāti=viśataḥ, viśati=viśati, vevēṣṭi=vyaśnoti*. ^c Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni,
Indra, and Sūrya^a (respectively), have (thus) been duly stated
in succession.

^a Cp. above, ii. 22.

71. But of the incidental names^a, accompanied by the above-
mentioned^b nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate
enumeration does not exist.

नाम्नां तु bfr, नाम्नां च hdm¹.—पृथक्त्वेन hdr, पृथक्त्वेन bfr.—The end of the *varga*
is here marked by १४ in hdm¹bfr.—This śloka (71) is numbered as ३ (=२०३) in hd,
and ४ (=२०४) in m¹.

^a That is, epithets, e.g. *vṛtraḥ*, which accompany any of the regular names, e.g.
Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānaiḥ saṃyujya*
haviḥ codayatīndrāya vṛtraghna indrāya vṛtratura indrāyāṇhomuca iti; tāny apy eke samā-
mananti, bhūyāṇsi tu samāmnānāt. Cp. below, ii. 93. ^b i. 86-88.

15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial,
middle, (and) celestial, listen to (an account of) her hymns (and)
names according to her sphere.

त्रिविधा तु या hdr, त्रिविधा तु यः m¹, तुवधासुपा b, (वाग्यया) च विधा तु या
fk.—°स्थानं नि° hm¹r, °स्थानं वि° b, °स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth,
and when the waters, (and) when the plants^a, being praised,
own it^b.

एषा $hm^1r^3bfkr^2$, ह्येषा r^1r^4 , एता r .—नद्यः सुता hdm^1bfk , नद्यः सुता r , नद्यसदा r^1r^4 .—यदा चैनं $r^1r^4bfkr^2$, पंच वैनं r^3 , पंचं वैनं hd , पंचैवैनं m^1 .—मजन्त्यापो hdm^1r , भवन्त्यापो $bfkr^2$.—यदा चौषधयो यदा b , य चौषधयो यदा f , यवौषधयो यदा k , यदा चौषधयः सदा hdr , तदा चौषधयस्तथा r^1r^4 .

^a Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. ^b *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. *v.r.* of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā^a, (all these forms of her) own the stanza^b.

रात्री च hdm^1r , सत्री च b , सत्री च fk .—चौषाः hdr , चौषा m^1 , चैषा $r^1r^4bfkr^2$.—पृथिवी चैव $hdrb$, पृथिवी त्वैव m^1fk .—मूत्वाप्वाचं hd , मूत्वाथाचं m^1 , मूत्वाद्या च fk , मूत्वा ज्या च b .

^a See below, 75, note ^a. ^b As her representatives, being thus *ṛgbhājāḥ*.

75. Also when she becomes Agnāyī^a by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽधेषा hdm^1r , नामनो मेषा b , नामतो नैषा fk .—केषुचित् $bfkr$, तु क्वचित् hdm^1 .

^a Of the above eleven names of female deities, nine agree with the enumeration (*nadyaḥ* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc^a in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only^b.

मथे सत्यं hdm^1r , मध्यसत्यं $bfkr^2$.—मूत्वा चैषा hm^1r , मूत्वेषा च bfk .—समयं hbr , समय fk , समयं m^1 .—सूक्तं चिमिर् hm^1r , सूक्तत् मिर् b , त्तं चिमिर् fk .—The end of the *varga* is here marked by १५ in bfm^1 , not in hd . This śloka (76) is numbered as ८ (=२०८) in hd , and as १० (=२१०) in m^1 .

^a Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except Romasā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyaḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. ^b That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *rgbhāj*.

16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering^a a stanza may own a (whole) hymn]^b. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā^c, Urvaśī; she first^d becomes Sinivālī and Rākā, Anumati, Kuhū;

दुर्गा hdm¹fkr, दुर्गे b.—भूत्वर्चं hdrfk, भूत्वर्चं b, भूत्वर्चं m¹.—कृत्वा hdrfk, कृत्वा m¹, कृत्वा r⁵r⁷, हृत्वा b.—The first line of 77 (*esaiva durgā*) is omitted in r¹r⁴.—तन्नामानि hm¹r, सूक्तार्धानी^o r¹r⁴, स्ते सुतिर्भाजी व नामानो f, तस्मै सुतिर्भाजी च नामानो सूक्तार्धानी b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्मै सुतिर्भाजी च नामानि सूक्तर्भाजी, i.e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामाति in b as well as f (where, however, सूक्तर्भाजी is omitted), while only सूक्तर्भाजी was substituted in r¹r⁴.—यमीन्द्राणि hdm¹, यमिन्द्राणी r, यमिन्द्राणि b, यमित्राणि f.—भवत्यग्न्या hdm¹i³, भवस्त्वग्न्या bfr², भवत्पथ्या r, ऋचस्त्वग्न्या r¹r⁴.—राका चानुमतिः hdm¹r bfk, राकोषानुमतिः r¹i⁴.

^a What was exactly meant by *kṛtvā* in connexion with *rcam* in this interpolated line (see next note) is not clear. ^b There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups. ^c This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note ^a on 76. ^d This perhaps alludes to the fact that the group Anumati, Rākā, Sinivālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)^a are incidental, own the stanza (only)^b.

गौर्धेनुर्देवपत्न्योऽग्न्या hm¹bfk, गौर्धेनुर्देवपत्न्यो ग्न्या r, गोरीर्गौर्धेनुपत्न्योऽग्न्या r¹r⁴, देवपत्न्यो घ्ना r⁵r⁷.—स्वस्तिश्च hr³m¹br⁵r⁷, स्वस्ति च fkr², स्वस्त्यथ r.—नैपातिकानि ऋग्भाजि hm¹r, नैपातिकान्यनिग्भाजि b, निपातकान्यानिग्भाजि fk, नैपातिकान् पृथग्भाजि r¹.

^a *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. ^b That is, the incidental (*nai-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*rgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn ^a.

वाग्भवत्ये° br, वाक् भवत्ये° m¹, वाक्भवत्ये° hd, वाग्भवत्ये° r¹r⁴, वामासावत्ये° f.—सूर्यामुं hdm¹rb, सूर्यामु f.—°अत्रिता bkr, °अत्रितां f, °अत्रिता: hd.—तथा hdm¹bkr⁵r⁷, तदा r.—सूक्तमुषा rbr⁵r⁷, सूक्तमुखा hdm¹r³fkr².

^a These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapāyī (and) Saranyū^a, these two undoubtedly (own) a stanza^b. And when she is Earth corresponding to Heaven (*dyuavat*)^c, she only owns (a stanza) incidentally^d.

द्वे च ते ध्रुवम् hm¹rb, द्वे च ते ध्रुवं f, त्वे तद्वृचम् r¹r⁴, ते सुवम् r⁷.—द्वुवच्च hdr³, द्वुविच्च m¹, द्वुविच्च r, द्वुचित् fk, द्वुचित्तु r¹r⁴.

^a Uṣas, Sūryā, Vṛṣākapāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. ^b Vṛṣākapāyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). ^c That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9. ^d Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī^a, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती°, going on सतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवला: hm¹rbk, केला: f, केवलाम् r¹r⁴.—81^b=iv. 36^b.—The end of the *varga* is here marked by १६ in hbfbk, not in m¹.—In hd, 81^{ab} (ending सरस्वतीम्) is numbered १३ (=२१३), and 82^{ab} (ending निषत्) १४ (=२१४).

^a A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

17. Names of female seers: three groups.

82. Ghosā^a, Godhā^b, Viśvavārā^c, Apālā^d, Upaniṣad^e, Niṣad^e, Brahmajāyā (who is) named Juhū^f, the sister of Agastya^g, Aditi^h,

घोषा गोधा^{brfk}, गोधा घोषा^{hdm¹} (Ārṣānukramaṇi).—^aवारापालोपनिषन्निषत्^{r¹}⁴
m¹bfr²r⁵, ^eवारगालोपनिषत्^{hdr³}.—^gनामागस्त्यस्व^{m¹brfk^d}, नामा^gस्त्यस्व^h.

^a RV. x. 39, 40.

^b x. 134. 6, 7.

^c v. 28.

^d viii. 91.

^e These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno ghṛtasya*, and described thus in the Kashmir MS. of the khilas: '*pra*,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmavādīnyau*] *niṣadupaniṣadau*. ^f Juhū Brahmajāyā, seer of RV. x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. ^g Seer of RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. ^h The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī^a, and the mother of Indra^b, Saramā^c, Romaśā^d, Urvaśī^e, and Lopāmudrā^f, and the Rivers^g, (and) Yamī^h, and the wife Śasvatīⁱ,

चन्द्रमाता^{hm¹r^b}, चन्द्रमाता^{fk^{r²}}.—^aच शश्वती^{hdr¹r⁴}, ^eच शश्वती^{m¹r}, तथैव च^{bfr²}.—^{83^b} = ii. 77^d.

^a x. 86 (several stanzas) and 145.

^b Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

^c In several stanzas of x. 108.

^d i. 126. 7.

^e In several stanzas of x. 95.

^f i. 179. 1, 2.

^g In some stanzas of iii. 33.

^h That

is, Yamī Vaiśvasvatī in x. 10 and 154.

ⁱ viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites

a passage from the Nītimañjarī in which *nārī*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī^a, Lākṣā^b, Sārparājñī^c, Vāc^d, Śraddhā^e, Medhā^f, Dakṣiṇā^g, Rātrī^h, and Sūryā Sāvitrīⁱ, (all these) are pronounced to be female seers^j (*brahmavādīnyah*).

श्रीर्लाक्षा^{hdm¹}, श्रीर्लाक्षा^b, श्रीर्लक्ष्मी^{fk}, श्रीर्लक्ष्मी^r.—^aसार्पराज्ञी^{hm¹r}, ^eसर्पराज्ञी^b, ^gसार्पराज्ञा^f, ^hसर्वराज्ञा^{kr²}.—^aवाक् अद्धा मेधा^{hm¹r}, ^eवाक् अद्धा मेधा^b, ^gवाक् अद्धा मेधा^{fk}.—ⁱरिता^{hm¹r}, ^eरिता^{fk}, ^hरिता^b.

^a Supposed seer of the Śrīsūkta, the khila after v. 87.

^b Seer of a khila, cp.

below, viii. 51.

^c RV. x. 89.

^d x. 125.

^e x. 151.

^f Seer of the

Medhāsūkta, the khila after RV. x. 151.

^g RV. x. 107.

^h x. 127.

ⁱ x. 85.

^j These three śloka (82-84) are identical with three at the end of the Ārṣānukramaṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine^a, praised the deities; the middle series^b conversed with seers and deities.

त्वासां hm¹r, तासां fkr², तासा b.—वर्गस्तुष्टाव hm¹r, वर्गस्त्वष्टा च b, वर्गश्रुष्टा च f, वर्गश्रूसा च k.—समूदे hm¹r, समुदे b, समुद्रे fkr², समूहे r¹.

^a That is, those enumerated in ii. 82.

^b The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāvavṛttāni*)^a of Self^b. Whoever is the seer (of a hymn by one) of the last group is also the deity^c.

वर्गस्तथोत्तमः hm¹r, प्रीक्ष रथोत्तमः k, प्रीक्षरथोत्तमः bf.—86 is omitted in r¹r⁴.—The end of the *varga* is here marked by १७ in hdbfk, not in m¹.—86^{ab} is numbered as १८ (=२१८) in hd, 87^{ab} as १९ (=२१९).

^a For a definition of *bhāvavṛttam*, see below, ii. 120. ^b According to the Sarvānukramaṇī, seer and deity are identical in the case of Śārparājñī (RV. x. 189: *ātmadaivatam*), Vāc (x. 125: *tuṣṭāvātmānam*), Śraddhā (x. 151), Dakṣiṇā (x. 107), Rātri (x. 127), Sūryā Sāvitrī (x. 85: *ātmadaivatam*). The three others, Śrī, Lākṣā, Medhā, are the seers and deities of khilas. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvānukramaṇī passages just given, and their interpretation by Ṣaḍguru-śiṣya), the expression *ātmāno bhāvavṛttāni jagau* being equivalent to *ātmānam astaud . . devatām* in 87. ^c As the object of praise is self.

18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्तथोत्तमः hm¹r, यत्तथोत्तमः b, यतथोत्तमः f, चोत्तमस्तु यः r¹r⁴.—तस्मादात्मस्त्वेषु hm¹r, तस्मादात्मस्त्वेषु b, तस्मात्समस्तदेवेषु fk, तस्मादात्मस्त्वेष्वे(वं) r¹r⁴.—स्याद्य ऋषिः सैव देवता hm¹r, स्याद्य ऋषि सैव देवता fb, स्याद्य ऋषि देवता k, भवेद्दृष्टैव देवता r¹r⁴.

88. He who utters the speech in colloquies should be (regarded as) the seer^a in it; whoever may be addressed by that speech should be (regarded as) the deity therein^b.

भवेद्दृषिः hm¹rbfk, भवद्दृषिः r¹r⁴.—तेनोच्यत hm¹rb, तेनाच्येन fk.—वाक्येन m¹kr, वाक्ये च hdbf.—देवता तच्च सा hdm¹r, देवता शुं च सा f, देवता वं च सा k, देवता तेषु सा r¹r⁴, देवता शु सा b.

^a Cp. Sarvānukramaṇi, Introduction ii. 4 : *yasya vākyaṃ sa ṛṣiḥ*. ^b Cp. ibid., ii. 5 : *yā tenocyate sū devatā*; see also the three lines quoted from the Devatānukramaṇi by Śaḍguruśiṣya (pp. 97, 98) on RV. i. 165.

89. ^a Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison ^b.

कर्मोपसंयहार्ये च hm^1 (and Nirukta i. 4), कर्मोपयहार्ये च fkr , कर्मोपयहार्ये च b , कर्मोपयहार्यस्तु r^1r^4 .

^a Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. ^b Cp. Nirukta i. 4 : *atha nipātā uccāvaceṣu artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up^a defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless ^b :—

ऊनानां hm^1r , प्रनाना f , सनानां k , चनाना b .—पूरणार्था hm^1r , पूरणार्थं br^1r^4 , पूरत्यर्थं f , पूरणार्थं k .—पूरणार्थास्त्व° hm^1r , पूरणार्थं त्व° r^1r^4 , पूरणार्थास्तु f .

^a Cp. Nirukta i. 4 : *atha nipātāḥ . . api padapūraṇāḥ*. ^b Based on Nirukta i. 9 : *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgachanti, padapūraṇās te mītākṣareṣu anarthakāḥ : kam im id v iti* : 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, im, id, u* : examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, im, id, u*^a. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison ^b.

कमीमिद्विति m^1r (and Nirukta i. 9), कमीमि इति h , वामीमिद्विति b , चामीमिद्विति f , चामीमिद्विति kr^2 .—त्वन्वोचार्थकाश्च ते hm^1r , वेन्वोचार्थकाश्च ते f , त्वानोचार्थकाश्च ते b , त्वन्ये सार्थकाः सुतौ r^1r^4 .—इवो न चित्तु hr^3 , इवो नु चित्तु m^1 , इवे न चित्तु r^5 , इव ना चित्तु b , इव ना चित्तु f , इव न चित्तु r .—भवन्ति ते $hm^1r^3b fkr^2r^5$, भवन्त्यमी r^1r^4 .—The end of the *varga* is here marked by १८ in hbf , by १७ in k , omitted in m^1 .

^a Nirukta i. 9, quoted above, ii. 90, note b . ^b Cp. Nirukta i. 4 : *ete catvāra upamārthe bhavanīti*, the four particles mentioned above being then discussed in the same order.

19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation^a.

उपमार्थे $hm^1r^3r^5$, उपमार्थे br , उपमार्थे fk .—प्रतिषेधे त्वनल्पशः $hr^3bfkr^2r^5$, प्रतिषेधस्त्वनेकशः r , पूरणार्थस्त्वनर्थकः m^1 (cp. ii. 90^d).

^a Cp. Nirukta i. 4: *neti pratiṣeddhārthīyo bhāṣāyām, ubhayam anvadhyāyām . . . pratiṣeddhārthīyaḥ . . . upamārthīyaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'^a. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)^b.

वशात्प्रकरणस्यैते hr^3r^5 , वशा प्रकरणस्यैते b , वशाः प्रकरणस्यैते r^2 , वशात्प्रकरणस्यैव m^1 , वशा प्रकरणं सैते fk , प्रयोजनवशा ह्येते r^1r^4 .

^a The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. ^b Cp. RV. Prātiśākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhtlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty^a prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action^b; for they differentiate the meaning^c in the inflexions of noun and verb^d.

क्रियायोगेन $hm^1r^3bfkr^2r^5$, क्रियायोगेषु r .—द्वर्थे hm^1b , त्वर्थे r^3r^5 , द्वर्थी fk , द्वर्थीन् r^4 , त्वर्थीन् r .—°विभक्तिषु $hm^1r^3bfkr^2r^5$, °विभक्तिभिः r^1 , °विभक्तितः r^4 .

^a This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the *Gaṇa prādayaḥ*. ^b Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. ^c Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣakṛt*. ^d Cp. Nirukta i. 3: *nāmākhyātayor arthavikarāṇam*.

95. *Acha*^a, *śrad*, *antar*—these the teacher Śākaṭāyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm¹rb, उपसर्गा fk.—ते तु hm¹, ते त bfk, तेन r.—95-105 omitted in r¹r⁴.

^a *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter ^a. In (regard to) nouns, the employment of which has been stated ^b, the subject-matter must be stated in this way ^c.

स्त्री च hm¹, स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfkr, नामसूक्तप्रदेशेषु r¹r⁴ (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfkr, योज्यं प्रकरणं त्वनु r¹r⁴ (*ibid.*).—The end of the *varga* is here marked by १९ in hbfkr, not in m¹.

^a Cp. above, i. 40.
in connexion with gender.

^b This probably refers to BD. i. 23-45.

^c That is,

20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*) ^a.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm¹bf.—पुनर्यहः bfk r, पुनर्गृहः h.

^a Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some ^a (call them) so according to circumstances (*yathā kathā*) ^b.

सर्वे नामानि चैवाङ्गर् hfk r, सर्वना^a b, कुर्वन्नामानि वै वाङ्गर् r¹r⁴ (śloka 131).—अन्ये चैवं hbfkr, अन्यदेव r¹r⁴.—यथा कथा hfk r, यथा कथा b, त्वया यथा r¹r⁴, यथा तथा m¹.

^a *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

^b A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing ^a; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it ^b (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm¹.—तद्गुणायत्त r, तद्गुणायत्तम् m¹, तद्गुणायतम् hd, तद्गुणायत्त fb, तद्गुणो यत्तु k.—नानान्वयोपायैः hd, °पायः r, नानान्वयोपायै b, नात्वया fk.

^a Cp. Nirukta ii. 1: *arthanītyaḥ parīkṣeta*. ^b That *tad* must refer to *arthaḥ* is shown by the expression *śabdān arthavaśaṃ nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm¹r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्वे प्र° b.

101. Gender, root, and inflexion one should, in their respective places, adapt^a (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*)^b.

धातुं विभक्तिं m¹kr, धातुविभक्तिं hdb, धातुनिविभक्ति f.—संनमेत्तच hdm¹, संनमे तच bfk, संनयेत्तच r (cp. Nirukta ii. 1: *विभक्तीः संनमयेत्*).—मन्त्रे m¹bfk, वाक्ये hd, वाक्यं r.—तत्तत्कुर्यात्तु m¹b, तत्तु कुर्यात्तु f, कुर्यात्तत्तत्तु r, कुर्यान्नन्त्रे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m¹k.

^a Cp. Nirukta ii. 1: *yathārthaṃ vibhaktiḥ saṃnamayet*.

^b Cp. i. 4 and 23.

21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*)^a may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m¹bfkr, याचनामेव hd.—°भिधेयः स्थात् h, °भिधेय स्थात् m¹, °भिधेयश्च bfk, °भिधेयं च r.

^a The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm¹, °शब्दाद्विधातुजम् r, °शब्दद्विधातुकम् f, °शब्दत्रिधातुकम् b.—वापि hdfkr, चापि b.—पदं hdm¹, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative^a of a root, as derived from a compound meaning (*samastārtha*)^b, as derived from a sentence (*vākya*)^c, and as (of) confused^d (derivation).

^a Corresponding to *taddhita* below, 106, and Nirukta ii. 2. ^b That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. ^c As, for example, *ītihāsa* (= *īti hāsa*). ^d *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)^a.

^a This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. *Prātiśākhya* (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating^a (the parts); thus 'punishable' (*daṇḍ-ya*)^b as 'deserving punishment' (*daṇḍagarha*),

वियहान्निर्वचः m¹, वियहा निर्वचः hdrfk, वियाहान्निर्वचः b.—तद्धिते hdr, तद्धिते b, तादृशे fk.—निर्ब्रूयाद् hdm¹, निर्ब्रूयाद् r, निर्वत्या fk, निर्वर्त्तया b.—दण्ड्य bfr, दण्ड्य hd, दण्ड m¹k.—The end of the *varga* is here marked by २१ in hdbfk, not in m¹.

^a Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. ^b As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavati*) wife (*bhāryā*)'^a. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

^a As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense : there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)^a.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दशानवगमे r, दृशानवगमे hdm¹, दशानवगुणे bfk.

^a That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*) ; thus (in) ‘Who, pray, O men’ (*ko nu maryāḥ* : viii. 45. 37), the interpretation (of) ‘goes’ (*iṣate*) is in (the sense of) ‘fleeing’^a.

विशेषे स्थापिताः hm¹r, विशेषे क्वापिताः b, विशेषे क्वापिना f, विशेषा द्वाविना k.—पलायने hrbfk.—यथा वृत्तिः hm¹bf, यथावृत्ति rk.—इतीषते h, इतीष्यते m¹bfr, इतिष्यते k.—109^a and 110^a are omitted in d.

^a The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean ‘to go.’

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense ; in the formula, ‘With cold the fire’ (*himenāgnim* : i. 116. 8), the term ‘frost’^a (*hima*) is an example.

^a Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena grīṣmānte* ; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza ‘To every tree’^a (*vrkṣe-vrkṣe* : x. 27. 22), explained the word ‘man-eating’ (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two^b.

पुरुषादः hdm¹fr, पूरुपादः b, पुरुष्यदं k.—The end of the *varga* is here marked by २२ in hdbf, not in m¹k.

^a This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism.

^b Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, ‘in order to devour men,’ but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'^a (*aruṇo mā sakṛt*: i. 195. 18).

^a In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word^a intervenes, by making them into one^b.

^a *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. ^b That is, his explanation, in Nirukta iii. 6, is *garbhanidhānim*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ*^a, (nor) the sense in *śitāman*^b. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'^c (*vane na*: x. 29. 1).

०रविज्ञाता hdm¹r, ०रविज्ञाता b, ०रविज्ञाता f.—त्वःपदे hdm¹b, त्वपदे fk, त्वः पदा(र्थः) r.—र्थः शितामनि hdm¹, र्थं शिसामति b, र्थं शिनामनि f, र्थः सिनामनि r.—स्वरानवगमो hdm¹rfk, स्वरानवरामो b.—वने ने० m¹r, वने ने० hd, वेवे ने० b, चेने ते० fk.

^a Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. ^b Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śākapūṇi, Taiṭṭiki, and Gālava. From the above it does not, of course, appear what view our author held. ^c Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyó ná adhāyi*, while the Padapāṭha, reading *vā yó ná adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order^a (of the words) was (arranged) according to the sense in *Śunaḥ-śepam*^b, *Narā-śamsam*^c, *Dyāvā naḥ prthivī*^d, *nir-askṛta*^e, and the rest :

प्रभृतिष्वर्थाद् hdm¹, °तिस्वर्थाद् r, °ति अर्थाद् bfk.—°सीत्क्रमो hm¹r, °सीक्रमो fk, °सीक्रमो b.

^a That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*). ^b For *śunās cic chepam* in RV. v. 2. 7; see RV. Prātisākhya ii. 43 and xi. 8.

^c For *narā vā śaṃsam* in RV. x. 64. 3; see RV. Prātisākhya, *loc. cit.* ^d That is, these words in RV. ii. 41. 20 must be read as *dyāvāprthivī naḥ*; cp. Nirukta ix. 38. ^e For *nir u svasūram aśṛta* in RV. x. 127. 3; cp. RV. Prātisākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*^a, *kapiḥ*^b, *nābhā*^c, *danah*^d, *yāmi*^e, and *aghāsu*^f.

यामीत्यघासु m¹, यामीत्यघासु hdr, यामीत्यदासु b, यामीत्यदासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m¹.

^a For *atrāṇi* in RV. x. 79. 2. ^b For *vr̥ṣā-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.

^c A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nābhīr samnahanāt*. ^d Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanasaḥ*.

^e Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*. ^f In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note ¹.

24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters^a.

स्वामिधेयं hdm¹rfk, स्वामिधेयं b.

^a Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118^c to 122^c: मन्त्रेष्वर्चविवे[क - - - मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma^a, will, even though an evil-doer, go to the supreme^b (*param*).

नैरुक्ते यो यतेत hm¹r, निरुक्ते यो यतेत f, निरुक्ते जायते k.—रूपमपि दुष्कृतं^c
hm¹r (दुःकृतं m¹), रूपमपि दुःकृतं f, दुःकृतं k.

^a That is, the Veda.

^b Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhadram asnute: nākam eti jñānavidhūtapāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming^a (*bhāva*).

यथेदमग्रे hdm¹, यथेदमग्रे r, यथेदमग्रे fk.—सदस्यं hdr, शब्दाय f.—भाववृत्तं hm¹r,
भाववृत्तं fk.—वदन्ति dm¹r fk, वदति h, प्रवचते r¹r⁴ (R's edition, p. 56, śloka 132).

^a Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat.*

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)^a. There are these six modifications (*vikārāḥ*)^b of becoming: genesis (*janma*), existence (*astitvam*), transformation (*pariṇāmaḥ*), growth (*vṛddhiḥ*), decline (*hānam*), destruction^c (*vināśanam*).

षड्विकारा hdr, षड्विकारो fk, षट्प्रकारा r¹r⁴ (p. 56, śloka 128).—जन्मास्तित्वं hrm¹
r¹r⁴ (p. 56, śloka 128), जन्मास्तित्वं f.—परीणामो m¹fr, परीणामौ d, परिणामौ h, परि-
णामौ k.—वृद्धिर्हानं वि° hdr, वृद्धिर्हानं वि° fkr¹r⁴ (p. 56, śloka 128).—The end of the
varga is here marked by २४ in hm¹f, not in k (nor in b owing to the lacuna in that MS.).

^a This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*.
Cp. RV. Pīṭhīśākhyā ii. 12. 8.

^b This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārsyāyaṇi: *ṣaḍ bhāvavikārā bhavanti*.

^c The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

25. The deities of the Vyāhrtis and of Om.

122. But whatever other modifications of becoming arise from these six^a must be inferred in each case according to the sentence^b, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

षसां तु hrfk, वयोः खुर¹r⁴ (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r¹r⁴ (p. 56, śloka 129) —अयूह्याः r, अत्यु f, अभ्यूह्याः hdm¹ (cp. Nirukta i. 3: अभ्यूहितव्याः).

* The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣām eva vikārā bhavanti*.^b Cp. Nirukta i. 3: *te yathāvacanam abhyūhitavyāḥ*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)^a of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)^b, individually and collectively.

नमस्कारैस्तथैव hm¹r, नमस्कारस्तथैव fk, नमस्कारस्त्वैव b.—अथ वस्तं hm¹r, अथ वास्तं fk, अवास्तं b.

* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.'^b That is, the three mystical words *bhūr bhuvahḥ svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati^a, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hm¹r, दैवतं तु fk, दैवतं च b.

* Cp. Sarvānukramaṇī, Introduction ii. 10: *saṁastūnāṃ prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Paramesthin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)^a.

वाग्देवत्यो hdb¹r⁴ (p. 56, śloka 133), वाग्दैवत्यो r, वाग्नैवत्यो f, वाक्दैव^o m¹, वाग्दैवो k.—दैवः क एव r⁴b¹fk, दैवः क एव hdm¹.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm¹, but after 124 in bfk. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

* On this śloka is based Sarvānukramaṇī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikaḥ* (see Śaṅgurusīśya) corresponds to *ka*.

26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer^a is Madhuchandas. The seven triplets^b which follow it should all be recognized as addressed to different deities.

आग्नेयं hm¹r⁴fk, अग्नये b.—०स आर्षकम् hm¹r³r⁴r⁵, ०स आवृणः b, ०स आवृणु f, ०शक्त्यावृणु k, ०स आदितः r.—ज्ञेयाः सर्वे hm¹r³r⁴r⁵, ज्ञेयास्त्वन्वे b, ज्ञेयास्त्वन्वे fk, ज्ञेयास्त्वन्वो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r⁴: *ghapustakoddhṛtapāṇhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

^a More literally, 'the authorship (*ārsakam*) is that of Madhuchandas.' ^b That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां hm¹r, तेषां bfk.—०णोऽथाश्विनो hr³r⁴fk²r⁵, ०णो द्वाश्विनो b, ०ण आश्विन्य r.—येन्द्रो hr³r⁵, स्विन्द्रो fkr², विन्द्रो b, ऐन्द्रो r.—तो hr³r⁵, यो m¹, वो bfk, यः r.—वैश्वदेवकः hm¹r³r⁵, वैश्वदेवतः bfk, पञ्चमसृचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)^a, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods^b.

तन्नामा hr³r⁴r⁵m¹, नानामा bfk, नान्यः षष्ठाद् r.—विश्वलिङ्गो वा hm¹r³r⁴r⁵b, विश्वलिङ्गो fkr. After this there is a lacuna of four pādas in fk: ०लिङ्गो [वा - - शर्याति गो] तमे य अजिज्जनि.—गायत्रोऽन्यसु यसृचः hdr, गायत्रो त्व यस्त्रिचः b, गायत्रो स्वपरसृचः r¹r⁴r⁶ (r⁶ or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवतम् r⁴, वज्रदेवत्यम् r³, वज्रदेवत्यम् hd.—अन्यत्तु m¹r³, अन्यं तु hb, ०मन्त्रसु r¹r⁴.—128^d=iii. 33^d.

^a That is, each of these three stanzas contains the name *viśve devāsaḥ*, or in other words it is characterized by the term *viśva*.

^b According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu hiṃ cid bahudaivatam tad vaiśvadevānāṃ sthāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Śaḍguruśiṣya on Sarvānukramaṇī i. 139.

129. In ^a Luśa ^b, Duvasyu ^c, Śāryāta ^d, Gotama ^e, Rjīśvan ^f, Avatsāra ^g, Paruchepa ^h, Atri ⁱ, the seer Dīrghatamas ^j,

दुवस्यौ r, य वात्स्ये hdm¹r³r⁴r⁵ (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently r¹ and r⁶.—गौतमे hdm¹b, गौतमे r; the reading of fk (where the गो of खिंगो seems to have caused the lacuna: see note on 128) खिंगौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परुक्षेपे hr³f, परुत्सेपे b, परुक्षेपे r, परुक्षेपे kr², परुक्षेपे m¹.—अचौ r (=r¹r⁶), पुत्रे b fkr²r⁵hdm¹r³r⁴: the latter must also be a very old corruption, which is easy to explain ; ' ' ' ' ' ' ' ' , and would, moreover, have been helped by the hiatus (°क्षेपे अचौ).—दीर्घतमस्युषौ hm¹r, दीर्घतमस्युषौ b, दीर्घतमस्युषौ f, दीर्घतमस्युषौ kr².—The end of the *varga* is here marked by २६ in hdbfk, not in m¹.

^a The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. ^b Seer of RV. x. 35, 36. ^c Seer of RV. x. 100. ^d Seer of RV. x. 92. ^e Seer of RV. i. 89, 90. ^f Seer of RV. vi. 49-52. ^g Seer of RV. v. 44. ^h Seer of RV. i. 139. ⁱ Seer of RV. vi. 41-43. ^j Seer of RV. i. 164.

27. Character of Vaiśvadeva hymns.

130. in Vasīṣṭha ^a, Nābhānediṣṭha ^b, Gaya ^c, Medhātithi ^d, Manu ^e, Kaksīvat ^f, Vihavya ^g, as well as in many other seers ^h,

काचीवति r, काचीवते hdm¹r⁴, काचीवते b fkr².—°ध्वयर्षिषु hm¹r³r⁴bkr²r⁵, °धुचर्षिषु r.

^a Seer of RV. vii. 34-37, 39, 40, 42, 43. ^b Seer of RV. x. 61, 62. ^c Seer of RV. x. 63, 64. ^d Seer of RV. i. 14. ^e Seer of RV. viii. 27-30. ^f Seer of RV. i. 121, 122. ^g Seer of RV. x. 128. ^h Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.² vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya ^a, Brhaduktha ^b, Viśvāmitra ^c, and Gāthīn ^d, variations (*vipravādāḥ*) ^e are here (in the R̥g-veda) apparent in their respective praises.

विश्वामित्रे च hm^1r , विश्वामित्रे थ $bfr^2r^5r^4$.—विप्रवादाश्च $hm^1r^1r^4r^6$, विप्रवादासु r , विप्रवादांश्च bfr .

^a Seer of RV. i. 186.

^b Seer of RV. x. 56.

^c Seer of RV. iii. 57.

^d Seer of RV. iii. 20.

^e That is, these seers differ from one another in regard to the deities addressed in their Vaisvadeva hymns.

132. Now the teachers Yāska^a and Śāṇḍilya say that any formula^b in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं^o hm^1r , बह्वीर्वा चं b , बह्वीर्वा सं^o fk .—वैश्वदेवं तद् $hm^1r^3r^4r^5$, वैश्वदेवं तम् r , ऽदेवं त्वम् b , ऽदेवत्वं f , ऽदेव तुम् k .

^a In Nirukta xii. 40: see above 128, note ^b.

^b Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods^a.

वदेत्सर्वं $hrbfr$, वदेत्सूये m^1 .—बहुदैवतम् hm^1rbfr (Nirukta xii. 40), ऽदेवतम् r^1r^6 .

^a See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness^a (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in fk .—इत्येषा $bfr^2r^5hm^1r^3r^4$, इत्यासां r .—निपातिता hdx , निपातितौ $bm^1r^4r^5$, निपातिति fk .—The end of the *varga* is here marked by २७ in bfr , by २८ in hd , not at all in m^1 .

^a That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

28. Passages of the R̥g-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praūga deities^a. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु $hm^1r^3r^5r^4$, सारस्वतसु bfk, सारस्वतः r.—सप्तम $hm^1r^3r^5r^4$, शन्तमा b, उत्तरम $fk r^2$, सप्तमसु r.—एताः प्रउग° hdr, एता प्रउ° b, एता प्रउग° $fk r^2$.—After 135^{ab} the following line (not found in $hdm^1r^3bfkr^2r^5$) is added by r:

अविध्यमान ऊने वा प्रउगेष्वत आवपेत् ।

—सारस्वतीति hm^1bfk , सारस्वती तु r.—द्विविधम् hdm^1 , द्विविदम् fk, द्विविवम् b, द्विविधाम् r.—चतु hm^1bfk , ह्युचु r.—सर्वासु सा $hm^1r^3r^5r^4$, सद्दृश्यते r, सद्दृश्यते b, सद्दृश्यते fk .

^a RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river^a are six, (and that there is) not a seventh :

नदीवद्देवतावच्च $hb fkr^2$ (Nirukta ii. 23), नदीवच्चैव वाग्वैव r.—तत्राचार्यसु hdm^1 , सूत्राचार्यसु b, सूत्राचार्यसु $fk r^2$, सूत्राचार्यसु $r^3r^4r^5$, तथैवमुभयं r.—शौनकः $hdm^1r^3r^4bfkr^2r^5$, स्मृतम् r.—नदीवन्निगमाः $r^3r^4r^2r^5$, नदीवन्निगमा b, नदीवन्निगमो fk , नदीवद्देवताः hdm^1 .—षट् ते $hm^1r^3r^4r^2r^5$, पन्ने fk , पन्ने b.—136^{cd}-138^{cd} seem to be omitted in r^1 (and r^6 ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

^a Cp. Nirukta ii. 23: *sarasvatīty etasya nādīvad devatāvac ca nigamā bhavanti*.

137. (the six being)^a 'Best Mother' (*ambī-tame*: ii. 41. 6)^b, 'Alone' (*ekā*: vii. 95. 2), 'On the Dṛṣadvatī' (*dṛṣadvatyām*: iii. 23. 4^{cd}), 'Citra indeed' (*citra it*: viii. 21. 18), 'Sarasvatī'^c (x. 64. 9 and vi. 52. 6^b). Yāska, however, regarded this (passage), 'She with her might' (*iyam śusmebhīḥ*: vi. 61. 2)^d, to be a seventh.

अंथिका hm^1 , अन्वेका $fk r$, अनेका b.—चित्र इक्ष $hr^3r^4r^2(?)r^5$, इक्षं bfk .

^a As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk , *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. ^b In this passage Sarasvatī is again a Praūga deity; cp. 135, note ^a.

^a There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6^b (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sādhayantī dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Iṣā* and *Bhāratī* in an *Āprī* hymn. If *sarasvatī* is meant to represent two pratīkas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *ṛṣadvatyām* in the same line is the third pāda of a stanza. ^d This stanza is expressly stated by Yāska (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadīvat*.

138. Aitara^a regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)^b, because the oblation is (here) the chief thing^c, has stated (that it is addressed) to *Vāc*^d.

°स्वेतां hr²r⁴fbkr²i⁵, स्वेनां m¹.—यान्या hr³r⁴m¹br²r⁵, यज्या fk. The anusvāra must have dropped out owing to the following मै°.—°द्वविषः hm¹r, °द्वधिषः b, °द्वधिष f, °द्वधिष k.—एवैतरो hdm¹rb, एवोनरी fk.

^a This name is not found elsewhere. ^b iv. 14. 7 (among the *yājyānuvākya* texts).

^c That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. ^d That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) 'Doer of fair deeds' (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5–11). Six successive stanzas (beginning) 'Then according to their wont' (*ād aha svadhām anu*: 6. 4–9) are addressed to the *Maruts*.

चान्यान्यतः hm¹b, चान्यतः fk, चान्योऽन्यतः r.—षलादह bfr⁴, वलादह kr², षडादह hdm¹r.—The end of the *varga* is here marked by २८ in bfk, not in hdm¹.

29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), 'What is firm' (*vīru cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7^a)^a is addressed to two deities.

वीरु hdm¹, वीरु bfr⁴, पीरु r³, वीरु r¹, वीरु r², वीरु r⁵.—इन्द्राय hm¹r³bfr²r⁵, इन्द्राय r, इन्द्रोऽयं r¹.—एकान्तरायास्तु hm¹r, एकान्तरास्तु° fbk.—अर्धर्चो त्वो dm¹, अर्धर्चोऽन्यो r⁴r⁵, अर्धर्चान्वो h, अर्धर्चान्वो r, अधीन्यो b, °द्वर्चो f, °द्वर्चो k.—द्विदेवतः bfr⁴r⁵, द्विदेवतः m¹, हि देवतः hd.

^a That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavarcasā*); or (this means) 'with him who is glad (and) of equal brilliance' ^a.

मरुद्गणप्रधानो hm¹r, °धायो fk, °धावो b.—हीत्यं चेन्द्रो r⁵, हित्यं चेन्द्रो m¹, हीत्यं चन्द्रो h, हीत्यं चैन्द्रो b, हीत्यं चेन्द्रो f, हित्यं चेन्द्रो k, (यं?) हीत्यं च r²r³r⁴, ऽयं हीन्द्रस्तु r.—मन्द्रू hr³i⁴m¹r, मृदू b, मन्द्रुः r², मन्द्रुः fk.—समानवर्चसा r⁴(=RV.), °वर्चस्त्वं hdr³m¹, °वर्चस्वो r, °वर्चस्व bfk.

^a These alternative explanations are based on Nirukta iv. 12: *mandū madigñū yuvām sthaḥ; api vā mandunā teneti syāt, samānavarcasety etena vyākhyātam.*

142. Those to whom (the hemistich appears to be) addressed to two deities ^a, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragrhñanti*) ^b. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्द्रू hdr, मंझ b, मंद k, मण्डू r¹r⁴r⁶r⁵.—येषामेव hm¹r³r⁴r⁵b, येषामेष r, एषामेव fkr².—एकदेवत्वम् hdbfk, °देवत्वम् m¹, °द्वैवत्वम् r.—विज्ञाया° hdbf, विज्ञेया° r, विज्ञाना° r¹r⁴r⁵.—°ध्ययनात् hrm¹r¹r⁴r⁵, °त्ययनात् fkr², °त्यनयत् b.

^a The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

^b *Mandū* is treated as *praghyā* in the Padapāṭha.

143. as Rodasī in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods ^a.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts ^b.

अथर्वोङ्गिरसे hrm¹, अथर्वोङ्गिरसे b, आथर्वोङ्गिरसे f, आथर्वोङ्गिरसे k.—143^{ab} is omitted in r¹i⁴r⁶.

^a In RV. v. 46. 8 *rodasī* is treated as *praghyā* in the Padapāṭha (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rodasī* here as *rudrasya patnī*. Cp. Sāyaṇa on RV. v. 46. 8.

^b That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramaṇī: 'the six (stanzas) *ād aha* (6. 4-9) are addressed to the Maruts, *viṣu cid* (6. 5), *indreṇa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāmśam*) with the great Indra.

विचिकित्सितः $hr^3r^4bfkr^2$, विचिकित्स्यते r .—मरुद्गणं महेन्द्रस्य hdr , मरुद्गणमहेन्द्रस्य $r^4(r^3?)bfk$, मरुद्गणेनेहेन्द्रस्य $r^1r^4r^6r^2$, सरुद्गणं प्रधानस्य m^1 .—समांशं hm^1r , समांशं f , शमांशं b , समांसं $r^1r^4r^6k$.—सकलं hm^1r , शाकलं $r^1r^4r^6$, साकला bfk .—The end of the *varga* is here marked by २९ in hm^1bfk .

30. The deities of RV. i. 12, and of the Āprī hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6^a), is addressed to two deities: they mean Nirmathya and Āhavanīya^a.

°मिदैवत्यं hm^1r , °दैवत्यं b , °दैवत्यो fk .—द्विदैवतः $hbfbk$, द्विदैवतः $m^1r^3r^4r^5$ (Sarvānukramaṇī द्विमिदैवतः).—निर्मथ्या° r^1r^4fk Sarvānukramaṇī, निर्मथ्या° hdr^6m^1b .—°यार्थाव् hdm^1rb , °यार्थव् fk , °यार्था r^1r^4 , °यार्थे r^6 .

^a Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇī on RV. i. 12: *pādo dvyagnidaivato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm^1bfk , देवताः सुताः r .—सूयन्ते hm^1r , स्वयन्ते b , अयते $r^1r^4r^6fk$.—ह्यमिना hm^1rb , मिना fk .—In $r^1r^4r^6$ 146^{cd} reads :

अयते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel^a (*idhma*) is praised, in the second Tanūnapāt, Narāśamsa in the third, but in the fourth Īla is praised;

सुतश्चेधो hm^1rb , अतश्चेधो fk , समिद्धसु $r^1r^4r^6$.—सूयते त्विळः hm^1 , सूयते त्विळः r , सूयते त्वितः b , अयत त्विळः f , अयतां त्विळः k .

^a On the Āprī hymns, see Roth, Erläuterungen, pp. 122–124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together

देव्यस् hm¹bfb, दैव्यस् r: the Sarvānukramaṇī has the Vedic form देवीः.—न्यथा hm¹r⁶b, न्यथा r⁶, न्यथा kr².—संस्तुतौ सह hm¹r³, स्तुतौ सहे (सं being omitted) b, स्तुतौ रहे (the preceding four syllables अष्टम्यां सं being omitted) fk, स स्तुतौ सह r⁵r⁷, तु स्तुतौ सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

दैव्याव् hm¹r, दैव्याव् fkr²r⁵, दैव्याद् b.—स्तुतः hm¹r, स्वतः b, श्रुतः fk.—The end of the *varga* is here marked by ३० in hdm¹bfb.

31. The eleven Āprī hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

स्तुतं m¹r⁵, स्तुत b, सुत fk, स्तुतिं hdr.—देवीर् hm¹, देवी r³bfb, देव्यो r.—०हतीरिति hm¹r³bfb, ०हतीरिह r.

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āprīs; the second (deity), however, is subject to option (*vikalpate*)^a.

०या तु विकल्पते hr³r⁶bfr², ०या तु विकल्पते m¹k, ०यायां विकल्पते r.

^a As to how this option applies, see below, ii. 155-157.

152. As to the Āprī hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn^a (consists of) sacrificial formulas, while these other (hymns of the R̥g-veda) are ten (in number)^b.

सहाप्रोसूक्तानि hm¹r³r⁵, सहेयसूक्तानि bfbkr², सहेव हैतानि r.—तान्येकादश सन्ति च hm¹r³bfbkr²r⁵, त्वेकादश प्रचक्षते r.—यजूषि hm¹r³fkr²r⁵, यज्ञांसि b, यजुषः r.—०तराणि तु hm¹rb, ०तराणि च k, ०तराणि f.

^a Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āprī hymns (*tāny etāny ekādaśāprīsūktāni*). Cp. Roth, Erläuterungen, p. 122. ^b The ten Āprī hymns of the R̥g-veda are enumerated in the Anuvākānukramaṇī, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)^a, one to Prajāpati (*prājāpatya*)^b, and one used at the horse-sacrifice (*āśvamedhika*)^c, and the one (employed) in the human sacrifice (*puruṣasya medhe*)^d: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्य तु hm¹, पुरुषस्य च rbfk.—यजुःष्वेव r, यजुष्वेव hm¹ bfk.—तानि षट् hm¹ r³ bfk r² r⁵, तच्च ह r.

^a That is, VS. xx. 36-46 (cp. SB. xiii. 9. 3¹⁶, note); xx. 55-66 (cp. SB. xii. 8. 2¹⁹); xxi. 12-22 (cp. SB. xii. 9. 3¹⁶). ^b That is, VS. xxvii. 11-22 (see commentary on the first stanza and cp. SB. vi. 2. 2¹ ff., especially ¹⁰ and note on ¹²). ^c VS. xxix. 1-11 (cp. SB. xiii. 2. 2¹⁴). ^d Referred to in Sāṅkh. SS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas^a, and that which Dīrghatamas sang (i. 142),

यजुःष्वद्रिये तत् m¹ r, यजुष्वद्रिये तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वद्रियेषु च r¹ r⁴ r⁶.—प्रेषगतं hm¹ r³, प्रेषकृतं bfk r.—सूक्तं यच्च hm¹, यच्च यच्च r, यच्च तच्च fkr², यच्च only b, यच्चु तच्च r⁵ r⁷.—The end of the *varga* is here marked by ३९ in hm¹ bfk.

^a That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

32. Tanūnapāt and Narāśaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)^a: only these three contain both^b (Tanūnapāt and Narāśaṃsa). Both that which is mentioned in (the collection of) Gṛtsamada^a (ii. 3) and in (that of) Vādhryaśva^a (x. 70),

मेधातिथौ hm¹ r³ r⁵ r⁷, मेधातिथेर् fkr², मेधातिथिं r.—०वन्ति तु hr bfk, ०वन्ति च m¹.—ऋषौ गुत्समदे hm¹ r³ r⁵ r⁷, ऋषिर्गुत्समदो bfk r.—वाध्यश्च hm¹ r³ r⁵ r⁷, वाध्यश्च r, वाध्वंस् f, वाध्वंस् k, वानृयंस् b.—च hr³ r⁵ r⁷ b, च f k, तु r.

^a Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. ^b *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātithiḥ daiṛghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasiṣṭha), contain Narāśaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni^a (x. 110) sang,

अत्रेक्ष hm¹fr³r²r⁵r⁷, अत्रेक्ष b, अत्रे च k, अत्रिस्तु r.—ददर्श च hm¹r³bfr²r⁵r⁷, ददृशे य r.—गस्त्यश्च hm¹r³br⁵r⁷, गस्त्यस्तु r, no particle in k.—जमदग्निस्तु r, जामदग्नश्च b, जामदग्न्यश्च r⁵r⁷, वामदेवश्च hdm¹r³.—There is a lacuna in fk between गस्त्य and यज्जगौ.

^a The reading of hdm¹r³, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āpī hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramaṇi, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated^a (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

ॐर्क्षचा यास्तु b, ॐर्क्षचा या तु fk, ॐर्क्षचो यास्तु m¹r³r²r⁵r⁷, ॐर्क्षचोर्याश्च h, ॐर्क्षचोर्याश्च d, ॐर्क्षचुचा यास्तु r.

^a Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)^a as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथाग्निं ताः hr³m¹r²r⁵r⁷, यथाग्नि ताः bfk, यथाग्नीकाः r.—सर्वम् hr³m¹bfr²r⁵r⁷, सोऽयम् r.—हीध्मः hm¹r³r⁵r⁷, हीध्मो b, हीध्मे r, हीध्मौ f.—ध्मातेर्वैतकृतम् hm¹r¹r³r⁴i⁶, ध्मातेर्वैतकृतम् b, ध्मातेर्वैतकृतम् fk, ध्मातेर्वैतकृतम् r.—ध्मातो r, ध्माते bfk, इधेर् hdm¹.—हीध्मः hm¹r³bfr², हीध्मे r³r⁵r⁷.—The end of the *varga* is here marked by ३२ in hm¹fk. The last pāda is repeated in b only.

^a This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. Tanūnapāt. Narāśamsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt^a by name. That (celestial Agni) extends (*yachati*)^b his body (*tanum*).

They say that 'Napāt' is a descendant^c, and that the origin of this one (*asya*) is from that one (*amutas*)^d.

यक्त्वसौ तनुम् $hm^1r^3r^2r^5r^7$, यक्त्वसौ तनुम् b , यक्त्वसौ तनुम् f , सोऽप्युच्यते तनुः
r.—अमुतोऽस्य $hm^1r^3bfkr^2r^5r^7$, अमुतस्य r .

^a Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

^b Cp. *ibid.*: *asau hā tananāt tanuḥ*.

^c Cp. ii. 27: *anantarām prajām āhur napād iti*.
^d Cp. *ibid.*: *napād amuṣya caivāyam agniḥ*, and ii. 26^{cd}.

2. Now some say that Narāśamsa here is Agni^a. Again (*atha vā*) others (use the term) in (the sense of) sacrifice^b, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहैके तु $hm^1r^3bfkr^2r^5r^7$, सन्विहैके तु r .—अभिमाङ्गरथेतरे $hm^1r^3r^5r^7$,
हेतुमित्वाङ्गरथंतरं fk , हेतुमित्वाङ्गरथंतरं b , हेतुमित्वाङ्गरध्वरे r .—इति वाध्वरे $hm^1r^3r^5r^7$,
इति वा नरः bk , इति चानरः f , इति वादिनः r .

^a This is the opinion of Śākāpūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākāpūṇi: naraḥ prasasyo bhavati*.
^b This is the view of Kāthhākya, *ibid.*: *narāśamsa yajña iti kāthhākya: narā asminn āsināḥ śamsanti*.

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*prasasya*) by men seated at the sacrifice^a; and so also say the ritualists (*rtviḥ naraḥ*)^b.

एतमेवाङ्गरथेऽभिम् $hm^1r^3br^5r^7$, इतिमेवाङ्गरथेऽभिम् fk , तदाङ्गरभिमेवायम् r .—
ह्ययम् $hr^3bfkr^2r^5r^7$, त्वयम् r .—प्रशस्य hdb , प्रवास्य fk , प्रशंस m^1 , शस्यत r .—चैवर्त्विजो
नरः $hr^3bfr^2r^5r^7$, चैवर्त्विजो नरः m^1 , चैर्त्विजो नरः k , च ऋत्विजो नराः r .

^a The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśamsa is (1) Agni: *naraḥ prasasyaḥ* (Śākāpūṇi); (2) *yajña: narā asminn āsināḥ śamsanti* (Kāthhākya). The third here added is a combination of the other two: *naraḥ āsinair adhware prasasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate nṛbhiḥ*.
^b This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis^a, and (is derived) from the root *ṛḍ*, expressing praise^b: Agni is called *ṛḍvān*^c ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase ^d.

इलसृषिघ्नं b, इषसृषिघ्नं fk, इषस्त्विषिघ्नं r², इडस्त्विषिघ्नं r²r⁵r⁷, इडस्त्विषीघ्नं hdm¹, इलात्वितिघ्नं r.—ईडेश्च स्तुतिकर्मणः hr³b¹r⁵r⁷, ईढोश्च स्तुतिकर्मणः f, ईढोश्च स्तुतिकर्मणः kr², हृषिभिर्गतिकर्मणः r.—इळावांस् f, इलावांस् bk, इडावांस् hm¹r.—वोक्तोऽभिर् hm¹bk, वोक्तौभिर् f, चोक्ताभिर् r.—इडिना hm¹r³, ईडिना r⁵r⁷, इलिना fb, अलिना k, इरिणा r.—वर्धिकर्मणा r⁵, वर्धिकर्मणा hm¹r³, बुद्धिकर्मणा r⁷, वर्त्तिकर्मणा b, वास्तुर्तिकर्मणा fk, गतिकर्मणा r.

^a The meaning of this reading (*r̥ṣi-kṛtaṃ rūpaṃ*) I take to be this: the form *Ṛa*, it is true, does not occur in the *R̥g-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpri* stanzas addressed to *Ṛa* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *ṛṣi-kṛtaṃ*, 'made from the root *iṣ*' (= *id*, cp. Grassmann, *Wörterbuch*, sub voce *id*); but this seemed incompatible with the following *idēś ca* (not *idēr vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *iṣ* in his explanation of *Ṛa* (see next note).

^b Yāska (*Nirukta* viii. 7) derives *ṛa* from either *id* or *idh*: *ṛtēh stutikarmaṇa indhater vā*. ^c Our author has to say 'Agni is called *ṛāvān*,' because *ṛa* itself does not occur in the *R̥g-veda*.

^d The preceding *vā* in *voṅto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā rddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *ṛdḥ*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛmhitam*) with food ^a, or because, when sacrificed to, he (Agni) is furnished (*paribṛmhitah*) ^b with fuel.

यद्भुतो hm¹r³r⁵r⁷, यदुतो b, युद्धतो f, यः सुतो r.—वा सन्न m¹dr, वा सन्न h, वा सन्न bfk.—परिवृंहितः hm¹r³r⁴r⁵, परिवृंहते fk, परिवृंहते b, परिवृंहते r.—The end of the *varga* is here marked by १ in dbfk, not in m¹.

^a That is, the oblations are laid on it.

^b The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribarhaṇāt*.

2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods) ^a; they follow Agnāyī, and so also Agnāyī (follows) Agni ^b.

द्वारसु r, द्वारस् b, द्वारस् hm¹r³fk r²r⁵r⁷ (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—**ग्रीक्ता** omitted in fk.—**पत्नयः** hdm¹, **पत्नय** b, **यत्नयः** fk, **यत्नतः** r.—^{6d} follows the reading of hm¹rbfk:

आयायीमन्ववर्त्तन्त नाभिं नामाथ एव च r¹r⁴r⁶.

^a This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata supṛāyaṇāḥ*. ^b This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Sākapūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe gr̥hadvāra iti kātthakyaḥ; agnir iti sākapiṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations ^a.

ध्रुवं स्थितासासु hr b f k, ध्रुवास्थितत्वात् r¹r⁴r⁶.—संस्तूयन्ते hm¹r³b f k r²r⁵, स्तूयन्ते च r.—स्तुतिष्वेव hr³r⁵r⁷, स्तुतिष्वे m¹, स्तुतिष्वथ r, स्तुतिष्ठर्थे b, स्तुतिथव f.—हविःषु च m¹r, हविष्षु च h, हविषु च b f k.

^a Because they, as well as the other Āprī deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktoṣāsan*), they too are regarded as related to Agni. For the Dark (*śyāvi*) ^a is related to Agni ^b, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time ^c (*kāla*).

नक्तोषासौ च ये hr³m¹f k r²r⁵r⁷, नक्तोषा सा च ये r, नक्तैवात्वे b.—श्वावायेयी hm¹ b f r⁵r⁷, श्वावायेयी r³d, श्वामायेयी r, भावायेयी k, भावायेयी r².—तस्यैवो b f k r, तस्यैवो h d m¹.—कलैव तु h b, कले च तु f k, कलैव तु m¹r, कलावमा r¹r⁴r⁶.

^a Śyāvi is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. ^b Thus Śyāvi=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

^c That is, Uṣas being a part of Śyāvi would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātrer aparāḥ kālaḥ*. The reading of r¹r⁴r⁶ is doubtless a corruption of *kalāvamā*, i. e. Uṣas is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens ^a (*uchati*) the darkness, Night (*nakṭā*) anoints (*anakti*) ^b her with drops of dew (*hima*) ^c; or else this (form) might be (derived) from the root *añc* ^d, preceded by the negative (*nañ*) ^e, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) ^f.

हिमबिन्दुभिः hm¹rb, हि बिन्दुभिः fk.—अपि वाच्यं hm¹r (Nirukta viii. 10: अपि वा -- अच्य०), अमि वा० bfr².—नञ्पूर्वाचेर् h d, नञ् पूर्वा चेर् r, नञ् पूर्वा चेद् m¹, न पूर्वाचेर् b, न पूर्वचेर् f, (न पूर्व ?) चेर् r², न पूर्वचेर् k.—This śloka is omitted in r¹r⁴r⁶.

^a Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatiti.* ^b Nirukta viii. 10: *nakṭeti . . anakti bhūtāny avasāyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmaṇaḥ: pradiyante 'syām avasāyāḥ.* ^c *Hima-bindu*, in the plural, is here substituted for the plural expression *avasāyāḥ*, twice used by Yāska in connexion with night. ^d That is, *nakṭā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pūrvām ver*, refers to RV. i. 72. 9, where the word *veḥ* occurs. This is indeed verification gone wrong. ^e An early occurrence of the technical form of the negative prefix as used by Pāṇini. ^f Cp. Nirukta viii. 10: *api vā nakṭāgvyakta-varṇā.*

10. For at first she becomes Gloaming (*doṣā*)^a, at midnight she is Darkling (*tamasvati*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm¹r¹r⁴r⁶, वोषा fkr.—निशीथे सा hm¹r³br²r⁵r⁷, निशीथे सा fk, मध्ये प्राप्ते r.—तमस्वती bfr, तमस्विनी hr³r²r⁵r⁷, तपस्विनी m¹. I have preferred तमस्वती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—सेषा hm¹r, शेषा b, शेषा fkr².—10^{ab} comes first in hm¹r³bfr²r⁵; in r (= r¹r⁴r⁶) 10^{cd} comes before 10^{ab}.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm¹.—This śloka is numbered ३०० in h d.

^a Doṣā and Tamasvati, as well as Syāvī and Nakṭā, occur in Naighaṇṭuka i. 7 as synonyms of Rātri.

3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭr.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni^a. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)^b by birth.

देव्याव् bm¹r (Sarvānukramāṇi), देव्याव् hdr³fkr².—असी hm¹r³r⁵r⁷, असी b, omitted in fk, उमौ r.—अनेर्हि hm¹r³bfr²r⁵r⁷, अनेसु r.—दैव्यौ m¹b, दैव्यौ hdr, दैव्यौ fk; cp. above, i. 108.—जन्मना hm¹r, जन्मवा bfr, कथ्यते r¹r⁶r²r⁵.

^a This agrees with Yāska's explanation in Nirukta viii. 11: *daivyaḥ hotārāv ayaṁ cāgnir asau ca madhyamaḥ.* ^b That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name^a as abiding in the three lights^b.

वर्तिनी hm¹r, वर्त्तनी fbk.

^a On the three forms of Vāc, see above, ii. 72 ff. ^b Cp. above, i. 90.

13. Iṭā follows^a (the terrestrial) Agni, Sarasvatī^b is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

०नुगेळा hdm¹, ०नुगेला r, ०नुसेला r¹r⁴r⁶, ०नुसैला b, ०नुशैला fkr².—मध्यं प्राप्ता hdr³b fkr²r⁵r⁷, मध्य प्राप्ता m¹, मध्ये तैन्द्नी r.—अमुं hdm¹r¹r⁴r⁶, अमू bfk.—स्थिताधि लोके hm¹rb, स्थितविलोके r¹r⁴r⁶, स्थिता इलोके fk.—भवति hm¹, भव d, भवतो fk, भरती b, भारती r.

^a *Anugā*: cp. *anuvartate*, above, iii. 6. ^b Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to^a all these (three) Agnis^b.

वाग्ने hm¹b, वै d, वाग्ने fk, वै वाग् r.—व्यस्ता b fkr, व्याप्ता r¹r⁴r⁶, व्यस्ताम् hdm¹.—समस्ता b fkr, समस्ताम् hm¹.—भजत्य० hm¹r¹r⁴r⁶b fkr, भजते r.—०मानपि hdrb fkr, ०मानन् r¹r⁴r⁶.

^a Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. ^b Thus not only does Iṭā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭṛ, there is praise (of him) as this same terrestrial Agni^a; or (it may be said) there are stanzas^b to him as terrestrial, and there is one stanza^c also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)^d.

यस्त्वयं प्रोक्तः hm¹r³ (०त्स्व० r³), यः सोऽयमेव r, यस्तुणामिव r²r⁵r⁷, यःस्तुणामिव fk, यः णामिव b.—सुतिः hm¹r³br²r⁵r⁷, सुतिः f, अतिः kr.—वर्चः स्तुः hdbm¹fk, वर्चः स्तुः r.—कस्यापृक् hdm¹r, कस्यापृक् r⁵r⁷, काश्वावीच् fkr², कौश्वापीच् b, कौत्साचिष् r¹r⁴r⁶.—चार्त्तवीषु च hdm¹fkr²r⁵r⁷b, आर्त्तवीषु च r¹r⁴r⁶.—The whole line has the following modified form in r¹r⁴r⁶: पार्थिवो वाध्यश्च च कौत्साचिष्वार्त्तवीषु च.—The end of the *varga* is here marked by ३ in dm¹b fkr.

^a That is, in Āprī hymns; our author agreeing with the view of Śākapiṇi quoted in Nirukta viii. 14 (*agnir iti śākapiṇi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭṛ is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āprī hymns belongs to the middle group: *mādhyamikas tvaṣṭāity āhuḥ, madhyame ca sthāne samāmnātāḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

^b That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni. ^c The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. ^d That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *tviṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*āśnute*)'^a, or 'he assists (*ut-tārana*) in works (*karmasu*)'^b: therefore he obtains this name.

त्वचतेर्वी hr³br⁵r⁷, तच्चतेर्वी m¹, तुच्चिते वा fkr², तुष्टुतो वा r.—तूर्णमश्नुत एव वा hm¹ (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा r²r³, तूर्णमश्नुत एव च r⁵r⁷, तूर्णमश्नुत एव वा bfk, तूर्णमश्नुवतीति वा r.—कर्मसूत्तारणो वेत्ति hr³br⁵, कर्मसूत्तारणो वेत्ति r²r⁷, कर्मसु तारणो वेत्ति fk, कर्मसु त्वरणां वेत्ति r.

^a These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam āśnuta iti nairuktāḥ; tviṣer vā syād dīptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ*. In connexion with *tviṣt-tas*, 'from the root *tviṣ*,' Mitra gives one of his marvellously irrelevant references to the Ṛg-veda, x. 84. 2: 'thou art brilliant (*tviṣitas*), O Manyu, like fire.'

^b This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tārana*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *tṛp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni^a.

०तमो ररमी hr³m¹r⁵, ०तमो यखु b, ०तमो यख f, ०तमौयखु r.—चन्द्रमुपाश्रितः hm¹rb, चन्द्रमुपाश्रिता f, चन्द्रमसो श्रितः r¹r⁴r⁶.—सोऽपि hr³m¹br²r⁵r⁷, सापि f, k.

सोऽयम् r.—°वाप्तिं hr³m¹r⁵r⁷, °वाप्तिः br, °वाप्तिः fk.—चेह च hr³, वेद च m¹r⁵, वेद व fbkr², देव च r⁷, वन्दे च r.—यन्मधु hr³m¹r⁵r⁷, तं मनुं fr², तं मनु k.

^a This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. ^a Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)^b; and the seer became more brilliant by means of the spell.

ब्रह्मापि hr³m¹bfbkr²r⁵r⁷n(g), ब्रह्मा च r, इन्द्रोऽपि n.—सुताय hr³m¹bfbkr²r⁵r⁷, पुत्राय r.—तदथर्वणः hr³m¹bfbkr²r⁵r⁷, यदथर्वणे r, (सुधृता)यमथर्वणः n, (सुधृता)यमथर्वणः n(m), (सुधृता)यमथर्वणः n(g).—दीप्तिमत्तरः hr³m¹bfbkr²r⁵r⁷, वीर्यवत्तमः r.—18^{cd} is omitted in n.

^a The story of Dadhyañc, as far as related in the following six śloka (18–23, excepting 18^{cd}), is quoted in the Nītimanjarī on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1^{18–25}; see Sacred Books of the East, vol. xlv, pp. 444 f.). ^b Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं hm¹bn, तं मृषिं n(m), तमृषिः fk, तमृषिर् r, तं तृषिर् r¹r⁴r⁶.—न हि प्रोक्ते मधुन्यस्मिन् hm¹r¹bfbk, मधौ ब्रह्मन् r¹r⁴r⁶, चिप्रं प्रोक्ते मधौ तस्मिन् n.—जीवनं त्वोत्सृजाम्यहम् hm¹r¹bfbkn, जीवनं त्वहमुत्सृजे r¹r⁴r⁶.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śacī had said.

विविक्ते hr³m¹r⁵r⁷, विविवेन् b, विवेचेन् f, विवेचेन् k, विधिवन् r, भिषजौ n.—तदाचष्टे hm¹r¹bfn(g), सदाचष्टे f, तन्नाचष्टे n.—The end of the *varga* is here marked by ४ in hm¹bf, not k.

5. The horse's head of Dadhyañc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्वेन $hr^3r^5r^7$ Sāyana, आश्वेन $n(g)$, आश्वेन m^1rn , अश्वेन fk , यश्वेन b .—भवान् hm^1bfn , ऽभवत् r .—ग्राहयत्वावां $hr^1r^4r^6$, ग्राहयत्वागं m^1 , ग्राहयत्वा च fk , ग्राहयत्वावे b , ग्राहयत्वं तन् r , ग्राहयत्वं च n .—मेन्द्रश्च $br^2r^3r^5r^7$, मेन्द्रः श्व f , मेन्द्रश्च m^1 , ऐन्द्रश्च hd , नेन्द्रश्च r .—त्वा वधीत्ततः $hm^1r^3r^2r^5r^7$, त्वां वधीततः b , त्वां वधीततः f , त्वां हनिष्यति r , (दध्यङ् म) धव्रवीत्ततः n .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)^a.

आश्वेन $m^1r^5r^7$, आश्वेन $n(g)$, आश्वेन $hrbfn$.—तौ तु hm^1r , तत्तु $r^1r^4r^6$, ताभ्यां $bfnr^2n$.—तदखेन्द्रो hm^1bfn , तदाखेन्द्रो r .—हरत्स्वं तं bf , हरत्स्वं तद् $n(g)$, हरत्स्वंतर् n , हरत्संतं r , हरत्वाव hr^3m^1 , हरत्त्वान्य r^5r^7 .—न्यधत्ताम् m^1 , न्यधात्ताम् r , न्यवताम् bf , नवताम् kr^2 , नधत्ताम् $hr^3r^5r^7$, अधाताम् $n(m)n(g)$, दधीताम् n (Sāyana has the forms निधाय and प्रवधत्ताम्).—यच्छिरः $hr^3bfnr^2r^5r^7n$, तौ शिरः r .

^a The SB. and Sāyana tell the story only as far as the replacing of the head; cp. SB.: *athasya svaṃ śira āhṛīya tad dhaṃsya prati dadhatuḥ*; Sāyana: *svakīyaṃ mānuṣaṃ śiraḥ pratyadhattām*. The SB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chīd* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

दधीचश्च $hm^1r^3br^5r^7$, दधीचश्च fk , दधीचश्च r .—चाश्वं hm^1 , चाश्वं r , चाश्व b , वाश्व fk , (दधीचोऽश्वशिरश्च) चाश्व n .—कृतं MSS. and r , क्षिप्तं n .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदज्ञसु hm^1r , तदज्ञसु f , तदज्ञसु k , तज्ञसु b , तच्छिरसु $r^1r^2(?)r^4r^6$.—प्रादाय $hm^1r^3r^2r^5r^7$, प्रादात्स r , प्रदाय bfn .—पर्यन्तं hm^1r , पर्यन्ते bfn .—निमज्जति $hm^1r^3bfnr^2r^5r^7$, न्यमज्जत r .

25. That Tvaṣṭr, who is in the group of the middle sphere (*mādhyamika*)^a, is a modifier (*vikartr*)^b of forms. He too is praised incidentally; a hymn to him does not exist^c.

निपातेन hm^1rbfn , निपाते च $r^1r^4r^6$.—तस्य n r , तस्य च hm^1 , तस्य (no particle) bfn .—The end of the *varga* is here marked by u in hm^1bfn .

^a Cp. Nirukta viii. 14 : *mādhyaṃikas tvaṣṭāṇi āhur, madhyame ca sthāne samāmnātāḥ*.

^b Tvaṣṭṛ is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. ^c See op. cit., p. 116, B, line 5.

6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni^a as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them^b.

पालयतीति वा $hm^1r^1r^4i^6$ bfk, पालयतीति च r.

^a Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. ^b Cp. Nirukta viii. 3 : *vanānām pātā vā pālayitā vā*.

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)^a of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

०पतिरिती^० hm^1 , ०पतिवद् b fkr.—०लितः b, ०मितः fk, ०डितः hm^1r .—मन्दस्वेत्यस्य b fkr, मन्दस्वेति च $hm^1r^3r^5r^7$.—सूक्तस्य b fkr, सूक्तेन m^1 , सूक्ते च hr^3 .

^a This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post^a and as a tree, with the whole^b hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्य $hm^1r^3br^2r^7$, याच r, या fk.—सर्वेषाञ्जन्ति $hm^1r^3fkr^2r^5$, सर्वेषां यति r^7 , सर्वेषां जोति b, समस्तेनैव r.

^a Cp. below, iv. 100. ^b Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākapūṇīḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṇīḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)^a is simply (a form of) this Agni^b.

०कृतयोऽनेकाश्च $hm^1i^3fk^2r^5r^7$, ०कृतास्वसंख्यासु $r^1r^4i^6$, ०कृतीष्वसंख्यासु r .—स्वयं $r^3br^5r^7$, स्वयं hm^1 , सोऽयं r , omitted in fk .

^a Cp. the various explanations of the term given in Nirukta viii. 20. ^b Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anyājās* had been identified: *āgneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)^a: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता $m^1r^3i^2r^5r^7$, ह कर्ता $hbfbk$, कर्ता च r .—स्वाहानां $hm^1r^3bfbkr^2r^5r^7$, देवानां r .—कृतिस्त्रासाम् $hbfbk$, सा कृतिस्त्राम् r .—सर्वेषाम् $hr^3bfbkr^2r^5r^7$, स तेषाम् r .—The end of the *varga* is here marked by ई in hdm^1bfbk .

^a In this etymology *kṛti* is explained by *karṭṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktavye*) in only three^a (hymns) which (thus) contain both^b.

०पाद्भि० r , ०पाद्भि० hdm^1bfbk .—०या च $h^1i^3bfbkr^2i^5r^7$, ०या तु r .—नरा० $rbfbk$, नस० f , नारा० hd .—समस्येते $hm^1r^3kr^2$, समस्येते fb , समस्येते r^5r^7 , समस्येते r .—०वत्सु $m^1rbr^5r^7$, ०वत्स fk , ०वत्स hr^3 .—तु $hm^1r^3br^5$, नु fk , च r^7 , इह r .

^a See above, ii. 155, note ^b.

^b That is, Tanūnapāt and Narāśamsa.

32. The (stanza) containing Narāśamsa, as well as the second^a, may be (applied in behalf)^b of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्वाद् fr , वा स्वा bk , चास्वा hr^3r^5 , च स्वाद् m^1 .—०या च $hr^3fkr^2r^5i^7$, ०ये (प्र०) b , ०येह r .—न्नकामो वा $hm^1r^3bfbkr^2r^5r^7$, यवा या स्वाद् r .—भूतिमिच्छेद्यापि यः $hm^1r^3bi^2r^5r^7$, भूतिमिच्छे तथापि यः fk , भूरिमिच्छति वापि यः r .

^a That is, the stanza containing Tanūnapāt.

^b That is, apart from their usual sacrificial application as Āpri stanzas.

33. The hymn, 'Hither with these' (*ai̥bhiḥ*: i. 14), which invoking Agni^a is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)^b.

सूक्तमैमिर्यद् h, सूक्तमैमिर्यद् m¹r³fr²r⁵r⁷, सूक्तमैमिर्य k, इति यत्वेभिर् r.—शस्यते hm¹rb, कास्यते fk.—iii. 33^d=ii. 128^d.

^a Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. ^b Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons^a, (the seer) praises in it seven deities^b in their respective stanzas, together with the Season (*rtu*).

पिबेतीद् hm¹i³, पिबेतीमं r²r⁵r⁷, पिबेतीनं bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

^a That is, the deities of the R̥tuyājas; cp. AB. ii. 29. ^b Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with R̥tu' (*rtunā*), in four with the R̥tus (*rtubhiḥ*), then again in two (11, 12) 'with R̥tu'^a.

चतस्र्ष्वतुभिः सह r, चतस्र्ष्वतुभि सह b, चतस्र्ष्वतुभिः सह fk, चतस्र्ष्वतुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm¹bfb, by २ in h.

^a This statement is only approximate as regards this hymn of the RV. (*rtunā* occurs in 1–4 and 6, while 5 contains *rtūñr*; *rtubhiḥ* occurs in 9 and 10 only, and no form of *rtu* in 7 and 8; *rtunā* in 11 and 12); but it is an exact description of the twelve Praiṣas for the R̥tu offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note ¹².

8. Hymn to the Seasons: RV. i. 15.

36. The R̥tus are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the R̥tus, and in the hymn of Gr̥tsamada^a also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hd m¹.—35, 36 omitted in r¹r⁴r⁶.

^a That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note ⁸; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first ^a (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭr^b with the third, and Agni with the fourth;

चतुर्थ्या चाग्निमेव च $m^1 r^3 br^2$, चतुर्थ्या चाग्निमेव च hd , चतुर्थ्यं वाग्निमेव च fk , अग्निं
परया ततः r .

^a With *mukhyayā*, compare *mukhe tu yā*, v. 1. cp. above, iii. 15.

^b On Tvaṣṭr in the Ṛtu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four ^a beginning with the seventh (7-10) Agni Draviṇodas.

पञ्चम्या $hdm^1 r$, पञ्चम्यां bfk .

^a *Caturbhiḥ*, agreeing with *saptamyādyābhiḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement ^a (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark ^b.

न लिङ्गतः $hm^1 r bfk$, तु लिङ्गतः $r^1 r^4 r^6$.—ह्यासां $hb fkr^2 r^5 r^7$, यासां m^1 , यासां r .—
दैवतं $hm^1 r bfk$, देवताः $r^1 r^4 r^6$.

^a Cp. below, iii. 109.

^b That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises ^a.

एकादश्या $hdm^1 fr$, एकादश्यां bk .—रथीतरः $hrbf$, रथांतरः kr^2 .—The end of the *varga* is here marked by ८ in $b fkm^1$, not in hd .

^a In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly^a (*ekaikā*) or by qualities arising from its activities^b, they regard that (hymn) as one containing distributed praise^c (*vibhakta-stuti*).

बहुदैवे द्विदैवे hm^1r , बहुदेवते द्वन्द्वे bfr^2 , बहुदेवताद्वन्द्वे $r^1r^4r^6$.—गुणैर्वा hm^1rbfk , गुणैः स्तौः $r^1r^4r^6$.—विभक्तस्तुति तद् r , विभक्तस्तुततद् fk , विभक्तस्तुतिमद् b , विभक्तस्तुति तद् hdm^1 , ममक्तस्तुति तद् $r^1r^4r^6r^2(?)$; cp. v. r. below, iii. 82; विभक्तस्तुतिः in Nirukta vii. 8.

^a Cp. below, iii. 82, where *ekavat* 'in the singular' is used. ^b Cp. below, vi. 69, on RV. viii. 29 ^c Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṁstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṁstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

त्रिविधानि hm^1r , त्रिविधा वै b , त्रिविधा वै fk .—पृथक्स्तुति h , °तिः dm^1bfr (cp. °स्तुतीदं in 40 and °स्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)^a is the one in which (the gods are praised) with their universal (*viśva*)^b qualities arising from their activities^c.

पृथक्स्तुतीति hm^1bfr , °स्तुति तु r .—विश्वैः स्तौः hm^1r , विश्वैः स्तः f , °श्वः k , विश्वैस्तेः b .—कर्मजैर्गुणैः hm^1rbfk , स्वकर्मभिः स्तुतः $r^1r^4r^6$.—43^d=iii. 60^b.

^a The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. ^b Cp. above, ii. 134. ^c Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṁstava*).

उद्दिश्य यद् rm^1 , उद्दिश्य वद् hdb , (विश्वं) नद्दिश्य वद् f , विश्ववद् k .—देवान्स्तौति hm^1bk , देवां स्तौति f , देवांस्तु यच्च $r^1r^4r^6$.

45. But (the term ^a does) not (apply) at the beginning of the hymn to Bhaga ^b, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke' ^c (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn) ^d, in (regard to) oblation (and) sacrifice ^e (*makha*);

भागस्य सूक्तादौ hdm¹r³bfr²r⁵r⁷, भागो खसूक्तादौ r⁶, भागोऽखसूक्तादौ r (cp. 51).—^०वौषसेषु वा br⁵, ^०वौषसेषु वा hm¹r³, ^०वौषसेषु वा fk, (न सूर्ये) त्वौषधेषु वा r.—मखे hdm¹r³bfr⁵, मुखे rk.—The end of the *varga* is here marked by ९ in hdm¹bfr.

^a That is, *vaiśvadeva*. ^b *Bhāgasya sūktāḍau* = *bhāgasya sūktasya āḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevi*. ^c In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevi*. ^d RV. x. 85, to the first stanza of which a similar remark applies. ^e This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*) ^a, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*) ^b may be (used).

प्रवादेशु hm¹r³bfr²r⁵, प्रपादेशु r.

^a That is, when names are merely mentioned and do not imply an invocation. ^b Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana ^a states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन् hm¹r³b, अस्मिन् r¹r⁴r⁶.—प्रसङ्गाद् hm¹r, प्रसन्नाद् bk, प्रसन्नाद् f.—परिकीर्तनम् hm¹rb, परिकीर्तितम् fk.—लामकायनः hd, लोमकायनः m¹r, रोमकायनः bfr²r⁵.

^a See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere ^a (in the hymn), the seers adore with formulas. That ^b (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm¹r³bfr²r⁵, संसुतवत् r (cp. 81^a).—मन्त्रैस्तद्वृषयोऽर्चन्ति hm¹r, मन्त्रैस्तद्वृषयोऽर्चन्ति b, मन्त्रैस्तु दृषयोऽर्चन्ति fk, देवतामृषयोऽर्चन्तः r¹r⁴r⁶.—बुध्यत dr, वुध्यत h,

बुद्धि m¹, बुद्धि f_k, बुद्धि b. — शास्त्रवित् hm¹r³b_fkr²r⁵r⁷, शास्त्रतः r. — 48^{ab} is nearly identical with iii. 81^{ab}.

^a Cp. the next śloka; also i. 22.

^b The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents^a, are nevertheless indicated^b somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदौ हि m¹b_fk, आदौ तु r, आदौ h_d (no particle).—मध्ये चान्ते च b, मध्ये चांत्वे च f, मध्ये च वान्ते च h_d, मध्ये च वांतेषु m¹, मध्ये वान्ते च r. — पृथक्त्वेषु h_dr³r⁶, पृथक्त्वेषु m¹r⁷, पृथग्दृष्टु f_k, विधावृत्तु 1.—कर्तृभिः hr³r⁶m¹fr⁷, कर्मभिः kr. — ण्यनपदिष्टानि h_bf, ण्यनपदिष्टानि m¹, ण्यनपदिष्टानि r, ण्यनपदिष्टानि k. — क्वचित् hm¹r_bf_k, वृत्तवत् r¹r⁴r⁶.

^a That is, though the names of the gods who perform these actions may not be mentioned at the same time (as in RV. viii. 29). ^b That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr^a praises by the action^b: since the cow, the courser, and the ox are (called) milker, swift, or carrier^c (respectively).

कर्मैव तावत्सावित्र्यां hm¹r, कर्मैव ताव सावित्रीयां f_k, कर्मैव ताव सावित्रीभ्यान् b. — यज्ञेनुः सप्यनद्धाहौ hm¹r⁵r⁷, यज्ञेनुसमद्धाहौ f_k, यज्ञेनसद्धाहौ b, यज्ञेनुसप्यनद्धाहौ r — वोल्हा दोग्ध्यासुरेव वा hm¹r (च m¹), चोल्हा दोख आसुरेव वा f_k, वोल्हा देग्वृश्वासुरेव वा b. — The end of the *varga* is here marked by 90 in hdm¹b_fk.

^a The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7. ^b Cp. below, iii. 78; see also i. 7: *stutis tu karmaṇā* &c. ^c In VS. xxii. 22: *dogdhrī dhenur voḍhānaḍvān āśuḥ sapṭih*; quoted below, with a slight variation, iii. 79.

11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga^a (vii. 41), Mitra and others in the panegyric of the horse (i. 162)^b, and adores Agni in (the hymn) to the All-gods^c, 'Hither with these' (*aibhiḥ*, i. 14):

मागे यत् h_b, भोगे यत् m¹, मागे यः r, भासे य f_k. — ंदीनश्चसंस्तुतौ hm¹r, ंदींश्चाश्चसंस्तुतौ r¹r⁴r⁶r², ंदीश्चश्चसंस्तुतौ f, (मि) चाश्चाश्चसंस्तुतौ b. — वैश्वदेवे b_fkr, ंदेवो h_d.

^a That is, in the first stanza; see above, iii. 45.

^b That is, in the first stanza.

^c See above, iii. 33: *āgneyam sūktam . . vaiśvadevam ihocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas^a at the beginning and end (of a hymn)^b, he (the seer) from association (*pratiyogāt*)^c or on occasion (*prasaṅgāt*) praises another deity at the same time^d.

न्या सुवन्नृचः d, न्या सुवन्नृचः h, न्या सुवन्नृचः m¹, न्याः सुवन्नृचः r³r⁵r⁷, न्या सुवन्नृमिः b, न्या सुचं नृमिः f, न्या सुवं नृमिः k, न्यां सुवन्नृषिः r.—प्रतियोगात् m¹r³r⁵r⁷, प्रातियोगात् hd, प्रातयौगात् f, प्रातयोगात् k, प्रातर्यौगात् br.

^a That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitr (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

^b Cp. above, i. 22, and below, v. 171.

^c The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

^d That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)^a is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasaṅgena*) is to be recognized as incidental (*nipātini*)^b.

वदन्त्यर्थादान् hrbk, °दात् f, °दान् m¹, वदन्त्यर्थादाः r¹r⁴r⁶.—53^c omitted in fkm¹.

^a Cp. *artham bruvantam* in i. 9.

^b Cp. above, i. 17, 18.

54. In four ways^a (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis^b is indicated (*nirdiṣṭa*)^c

चतुर्धा भण्यते तस्मिन् hd, चतुर्धा भण्यते चास्मिन् r, चतुष्टा हन्यते तस्मिन् b, न तु व्याहन्यते r¹r⁴r⁶.—सूक्ते वा hdr³, सूक्ते चा b, सूक्ते वै r.—54^{ab} is omitted in m¹fk.—सर्वीसु hm¹r, सर्वीसु bfk.—ऋषीन् hm¹rb, ऋषिन् fk.—सुवन्नृषिः hdr, सुवन्नृषि f, सुवन्नृषि m¹b, सुवन्नृषिन् k.

^a That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

^b This,

I suppose, is meant for a paraphrase of *viśvān devān*.^c This word does not occur till 56, and may possibly be a corruption (see 56, note ^f). The thirty-seven names (except Nābhāka: see 56, note ^f) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreya, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi^a, Agastya^b, Brhaduktha^c, Manu^d, Gaya^e, Rjīśvan^f, Vasukarṇa^g, Śāryāta^h, Gotamaⁱ, Luśa^j;

मेधातिथि^rbfk, °थिस्त्व^m1d, °थिस्त्व^h.—°गस्त्वस्त्व^{hm}1r, °गस्त्वस्त्व^{bfkr}2r⁵.—बृहदु^{hm}1, बृहदु^{bfkr}.—वसुकर्णश्च^{hdm}1, च सुकर्णश्च^{fkr}, वसुकर्णश्च^b.—शार्यातो^r, शर्यातो^{hm}1, शार्यातो^{fk}, सार्यातो^b.—गोतमो लुशः^r (=r¹r⁴r⁶), मानवो न यः^{hm}1bfk, मानवो यमः^r3r²r⁵r⁷. I have adopted the reading of r¹r⁴r⁶ because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लुशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r¹r⁴ have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (खेन in i. 126, रुद्र in i. 127, दुवस्त्व and अचि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in hbfk, not in m¹.

^a Seer of i. 14. ^b Seer of i. 186. ^c Seer of x. 56. ^d Seer of viii. 27-30. ^e Seer of x. 63, 64. ^f Seer of vi. 49-52. ^g Seer of x. 65, 66. ^h Seer of x. 92. ⁱ Seer of i. 89, 90. ^j Seer of x. 35, 36.

12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreya^a, Paruchepa^b, Kakṣīvat^c, the son of Gāthin (Viśvāmitra)^d, and the son of Urvaśī (Vasiṣṭha)^e, Nābhāka^f, Duvasyu^g, and the son of Mamatā^h (Dīrghatamas),

मात्वे मेध्विस्त्वै^b, नाथनौर्वसौ^{fk}, गाथिरीर्वशः^{hdm}1, नाथिरीर्वशः^r, नाथिरुर्वसुः^r5r⁷. गाथिनौर्वशौ must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवौ in viii. 70.

^a Seer of v. 50, 51. ^b Seer of i. 139. ^c Seer of i. 121, 122. ^d Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. ^e Seer of vii. 34-37, 39, 40, 42, 43. ^f All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nirdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭho*. ^g Seer of x. 100. ^h Seer of i. 164.

57. Vihavya^a, the seer Kaśyapa^b, and he who is Avatsāra^c by name^d, Vāmadeva^e, Madhuchandas^f, Pārtha^g, Aditi, daughter of Dakṣa^h;

विहव्यः bm¹r, विहव्य hdfk.—कश्यप ऋषिर् hm¹r, कश्यपश्चर्षिर् b¹r⁵r⁷, कश्यपश्चर्षिर् f, कश्यपश्चर्षिर् k.—पार्थो m¹r⁵bfk, पार्थो hm²m³, पाथ्यो r¹r⁴r⁶.—दक्षसुतादिति: hdm¹, सुतादिति: b, सुतादिति f, सुतादिति: r, दक्षसुतादिति: r¹r⁴r⁶.

^a Seer of x. 128. ^b Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. ^c Seer of v. 44. ^d Rājendralāla Mitra, reading *nāmayah*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. ^e Seer of iv. 55. ^f Seer of i. 3. 7-9. ^g That is, Tānva Pārtha, seer of x. 93. ^h That is, Aditi Dākṣyaṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Ārṣānukramaṇī x. 29.

58. Juhū^a, and the seer Gr̥tsamada^b, and those who are the divine Seven Rishis^c, Yama^d, Agni Tāpasa^e, Kutsa^f, Kusīdin^g, and Trita^h;

चर्षिर् bldr, चर्षिः m¹, चर्षि h.k.—देवाः सप्तर्षयश्च hm¹r, देवा स ऋषयश्च r⁵r⁷, देवोः स ऋषः च b, देवो स ऋषश्च fk.—यमो सिन्धापस b, यमो सिन्धापसः f, यमो सिन्धापसः k, तापसोऽपिर्चर्षिः r, यमो चिन्धापसः hdr³m¹r⁵r⁷. I have preferred the reading *असिन्धापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthin, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

^a Seer of x. 109. ^b Seer of ii. 29, 31. ^c Seers of x. 137. ^d Seer of x. 14 and part of x. 10. ^e Seer of x. 141. ^f Seer of i. 106, 107, alternative seer of i. 105. ^g Seer of viii. 83. ^h Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest^a separately (*pr̥thak*)^b, and Viṣṇu^c, and Nejaṃeṣa^d, and he who is Saṃvanana^e by name.

बन्धुप्रभृतयश्चैव hdm¹r, बन्धुप्रभृतयश्चैव b, बन्धुप्रभृतयश्चैव fk. — संवननश्च m¹r bfk, संचवनश्च hr³.

^a Seers of v. 24 and x. 57-60. ^b That is, in v. 24; cp. Ārsānukramapī v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the Sarvānukramapī. ^c The seer of x. 184. ^d The seer of the khila after x. 184. ^e The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities^a, (whether those qualities are mentioned) collectively or individually.

सर्वं hm¹ bfk, सर्वा r¹r⁴r⁶. — अथ च hm¹r, अथ चा fk, अथ वा br⁵r⁷. — सूक्तेषु hm¹r, सूक्तेन bfk. — 60^b = 43^d. — The end of the *varga* is here marked by १२ in hdm¹ bfk.

^a That is, the seers of Vaiśvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra^a, because of his being the giver of strength and wealth^b.

पार्थिवो dm¹r bfk, पार्थिवे hb. — द्रविणोदो मिः br¹r⁴r⁶, °दामिः hdm¹r bfk (cp. the various readings in 62 and 65). — दातृत्वादेवे hdm¹r, दातृत्वादेवे bfk. — बलवित्तयोः hdm¹r, बलवित्तयोः b, बलवत्तयोः fk.

^a Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. ^b Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda^a; for he is the giver of strength^b;

B and he is produced by strength, (that is) rubbed^c (*mathyati*) by the seers at the sacrifice.

द्रविणोदो मिर् hdm³b, °दामिर् m¹m²r bfk. — The five lines, 62^c–64, are to be found in b f k r²r⁵r⁷ (=B) and m¹ only; they are omitted in hdm²m³r (r¹r³r⁴r⁶) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्यु^० m¹, बलेनायमध्यत्यु^० fk, बलेनायमध्यत्यु^० r²r⁵r⁷, बलेनायमध्यमेत्यु^० b. — Here the value of m¹ in constituting the text of the passages peculiar to B at once begins to show itself.

^a I take *Draviṇodah* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇodu* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). ^b Cp. above, ii. 25. ^c Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)^a, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them^b (oblations); hence they themselves are wealth-givers (*draviṇo-du*)^c.

द्रविणं m¹b¹fk, द्रविणां r²r⁵r⁷.—हविषो r²r⁵r⁷, हविष्यो b, हर्षस्यो fk, हर्यस्यो m¹.—
तत स्वयम् m¹b, ततः स्वयम् r¹fk.

^a Cp. ii. 25 and Nirukta viii. 1. ^b Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātārah*. ^c The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) *Drāviṇodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'^a, (and) 'O child of strength'^b; or because he was produced from the middle^c (Agni).

ऋषीणां पुत्र br (Nirukta viii. 2), ऋषीपुत्र fk, ऋषिपुत्र m¹.—इत्येषां b¹fk r²r⁵r⁷, इति त्वेषां m¹.—सहसो यहो m¹fk, सहसो यमो b, सहसोपहौ r.—यतो जज्ञे r²r⁵r⁷, यते यज्ञे m¹b¹fk.—द्राविणोदसः f¹i⁵, द्रविणोदसः m¹b¹kr²r⁷.

^a Cp. Nirukta viii. 2: *yatho etad: agniṃ drāviṇodasam āhaḥṛī: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti, 'ṛṣiṇām putro adhirāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note ². The words *ṛṣiṇām putrah* occur in VS. v. 4. ^b Agni is often addressed in the RV. as '*sahas yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putrah, sahasaḥ sūnum, sahaso yahum*. The expression *sahas yaho* is used in explanation of *ṛṣiṇām putrah*, as the priests produce Agni by means of strength (see above, 62). ^c That is, he is *Drāviṇodasa* as derived from *Draviṇodas*; cp. Nirukta viii. 2: *athāpy agniṃ drāviṇodasam āha . eṣa punar etasmāḥ jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then^a that he is called '*Draviṇodas*': it is only in (hymns) addressed to Agni that mention of *Draviṇodas* appears^b.

द्रविणोदाभिरु hdm¹r.—आभियेष्ट्वि दृष्टन्ते hr³m, °ष्वदृष्टेत् r.—प्रवादा द्रविणोदसः hdm¹m²m³, प्रवादाद्भवि° r (Nirukta viii. 2: *प्रवादा द्राविणोदसः*).—This śloka (65) is found in A MSS. only, hdm¹r³ (presumably r¹r⁴r⁶). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65^{ab} is very tautological immediately after 62^{ab}, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

^a That is, when he is terrestrial.

^b Cp. Nirukta viii. 2: *ayam evāgnir draviṇodā iti śākapūnir: āgneyeṣv eva hi sūkteṣu draviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas^a to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmaṇaspati is praised

नवकस्त्रेह hm¹r, नवकस्या त्वा b, नवकस्या द्वा r⁵r⁷, नवकस्य त्वो f, *स्य त्वा k.—
तस्योत्तरं च hm¹, *रं तु r, *रे च r¹r⁴r⁶, *रेति b, *र ति fk.—The end of the *varga* is here marked by १३ in bfm¹, not in hdm²m³. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

^a The reading of B gives the pratika of i. 16 (*ā tvā*).

14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6–8) Sadāsaspati; and in the last stanza (9) Narāsaṃsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world^a are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r¹r⁴, दक्षिणा सह bfr.—संबन्धा hdm, *धा: r.—
स्थानलोकयो: hmr, लोकस्थानयो: bfr.

^a That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra^a: on this principle (*iti*) two names of his^b are mentioned here. There are six others as well; Prajāpati is the first of them.

प्राजापत्यं hmr, प्राजापत्यां b, प्रजापत्यां fk.—तथेन्द्रः स्यादिति hdm, तथेन्द्रः स्यादिति r, तथा पश्यानि bfk.—69^{ab} reads thus in r⁵r⁷: यानि तस्येह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च षट् चान्यान्य hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह षड्यानि r⁵r⁷.—एषां चाद्या hdm, एषां चाद्याः r, तेषां त्वाद्यः r⁵r⁷k, तेषां त्वाद्य f.

^a For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. ^b That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati^a, Ka, Kāma, and Sadasaspati;

70^{ab} is wanting in A (hdr¹r³r⁴r⁶) and m¹; it seems almost necessary as a transition from 69^{cd} to 70^{cd}, and without it the *varga* has only four and a half ślokas.—सप्ततिः hdm¹b, सप्ततिः r, सति fk.—कथं hm¹rb, कथं fk.

^a Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third^a and the last^b (belong) to a hymn^c, as well as the first^d and the fifth^e;

इक्षसतिर् m¹, इक्षसति h, इक्षसति bk, इक्षसतिर् fr, इक्षसतिर् r¹.—ततस्तु hm¹r, ततस्तु b, ततस्तु r²r⁶, ततस्तु fk.—तृतीयान्ते तु hm¹r, तृतीयान्ते च bk, तृतीयान्ते च f.—प्रथमं bfk r²r⁵r⁷, चतुर्थं hm¹r.—The end of the *varga* is here marked by १४ in fbdm², not in m¹k.

^a That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka. ^b That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. ^c The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāṇ*; for no hymn as a whole is attributed to either Ka or Sadasaspati. ^d That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcamam*. ^e That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (asrute)^a him.

Now certain people (*ete*)^b desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati^c.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. त्वेनं $m^1r^1r^4r^6$, त्वेन hd , तच्च bfr .—न सूक्तं नाप्य r , न सूक्तं नाप्य bfr , सूक्तं नापि त्व $r^1r^4r^6$, सूक्तं नानाप्य $hdr^3m^1m^2m^3$.—अगु bfr , अचो $hdi^1r^3r^4r^6m^1m^2m^3$.—अच्यते bfr , अमुते $hr^3r^1r^4r^6$, अमुते $m^1m^2m^3$. This points to न सूक्तं नाप्यगुच्यते as the original reading of B, and सूक्तं न नाप्यचोऽमुते as that of A (but in the latter case त्वेन, not त्वेनं, must have been read).—देवतानां m^1br , देवानां च hd , देवानां तु k , देवानां f (no तु).

73. तदाङ्ग r bfr^1r , तदाह hd .—एष $hdr^3bfr^2r^5$, एव m^1r .

^a Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). ^b *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *ehe*. ^c Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

तेरेव चास्य hm^1r , तेरेवास्य प्र $bfr^2r^5r^7$.—कल्पन्ते $m^1rbfr^2r^5r^7$, कल्पन्ते hd .—अस्थानैरयम् $hm^1r^3r^1r^4r^6$, अस्थानैः परम् bfr .

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

नवकेनेह m^1bkr , केनेह f , केनेह hd , केनेह r^5r^7 .—साहचर्यात्तु hm^1r , अचर्याद्वा bfr^5 .

76. Yāska ^a thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character ^b (*rūpa*).

मध्यमं चैव m^1 , माध्यमं चैव hdr , मध्यमं त्वेव b , मध्यमं त्वेवं $r^2r^5r^7$, मध्यं त्वेव fk .—पार्थिवस्त्विव hm^1r , पार्थिवेस्त्विव br^5r^7 , पार्थिवे स्त्विव f , पार्थिवे स्त्विव k .—The end of the *varga* is here marked by १५ in hdm^2m^3bfr .

^a In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam madhyamād evam avakṣyat*? ^b The last pāda recurs three times (v. 87^b; vi. 94^b; viii. 62^d), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

16. How to ascertain the deity of a stanza, &c.

77. Such (a prayer) as 'Thou art invoked to drink'^a is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity^b.

ह्यसे पीतये चेति hm^1fk , भूयसे वीतये चेति r , ऊयसे तीतये चैतद् $r^1r^4r^6$.—वैद्युते न तदस्ति हि hm^1r , वैद्युते नेत्यतस्त्विह r^2r^5 , वयुते नेत्यतस्त्विह fk .—अथ स्याद् hm^1r , अतश्चिद् r^5r^7 , अतिश्चिद् fk .—पृथक् पृथक् hm^1r , सुतौ सुतौ $fk r^2r^5r^7$.—The whole of *varga* 16 (77-82) is omitted in b.

^a The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. ^b *gopūhāya pra hūyase*. ^b That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity^a of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr^b the activity (of the god) is praised by the (statement of his) activity^c,

जायेत $fr^2r^5r^7$, जायते k , जायेत hm^1r .—कर्म कर्मणा hm^1rfk , सूर्यकर्मणा r^5r^7 .

^a The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. ^b RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvītram*. ^c See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'^a, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvitā bhuvāt*: i. 23. 6)^b,

दोग्ध्री घेनुर्वीढानङ्गान् आशुः hm^1r , दिग्धनवाग् लाद्धानामुप fk .—सन्निः पुरंधिया hm^1f , सन्निपुरं धियाः r , सन्नि तथैव च $r^1r^4r^6$.—शन्नोमिचीया $hm^1r^1r^4r^6$, वनोमिचीया fk , वरुणमिचीया r .

^a This line is quoted from VS. xxii. 22, the last two words *puramdhir yoṣā* being changed, owing to the exigency of metre, to *puramdhiyā*. It has already been alluded to in iii. 50. ^b That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aiḥhir agne* : i. 14. 1)^a— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)^b, there are two deities or many deities^c.

परीक्ष्यस्त्र देवताः m¹, परीक्ष्यस्त्र देवताः hḍr³, परीक्ष्यं तत्र देवताः r, परीचस्त्र संस्वः r⁵r⁷, परीचसूत्रसंभवः fk.—द्विदैववज्रदैवतम् hm¹fk, द्विदैववज्रदैवतम् r.

^a Already referred to above (iii. 51) in this connexion. ^b That is, Devatā-drandas imply the praise of two or more gods. ^c *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidaivata-bahudaivatam*.

81. A divinity not associated in praise^a (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere^b.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hḍr, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the v.r. in iii. 48).—द्विदैवते hḍ, द्विदैवतं m¹, द्विदैवते rfk.—81^{ab} is possibly an early interpolation, as it is almost identical with 48^{ab}, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half śloka.

^a I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. ^b That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)^a; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)^b.

In benedictions (*āśirvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise^c.

विभक्त° hrk (cp. v.r. in iii. 41; Nirukta vii. 8 has विभक्ति°).—वज्रवज्रवज्र hm¹r, वज्रत्ववज्रवज्र r¹r⁷, वज्रत्ववज्रत्वत्व fk.—यत् fkr¹r⁷, तत् hm¹r.—संज्ञासु hdm¹, °ज्ञासु r, °ज्ञोषु f, °ज्ञेषु k.—°स्थासु hm¹fr, °स्थासु k.—ह hm¹fk, हि r²r⁵r⁷.—वज्रवज्र hḍr,

बहुवत्तच m¹, बहुवाच fk, बहुवाच्यच r²r⁵r⁷.—द्विपदे यत्र संसुते hr³m¹r¹r⁴r⁶, द्विवह्वौ यत्र संसुतौ r, द्विवेदे यत्र संसुतौ fk.—82^{ab} is identical with v. 93^{ab}.—82 is repeated in m¹ after 154.—The end of the *varga* is here marked by १६ in hdm¹fk.

^a See the definition of *vibhakta-stuti* above, iii. 41.

^b I take *bahuṣu* to be parallel to *dvidivāte*, and *abahuvat* to *ekavat*. ^c The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82^{ab}. That line may also be an early interpolation as it recurs at v. 93.

17. Story of the Ṛbhus and Tvaṣṭṛ.

83. In former times^a there were three sons of Sudhanvan, son of Aṅgiras, (viz.) Ṛbhu, Vibhvan, and Vāja^b; and they became pupils of Tvaṣṭṛ.

The reading of 83^{ab} in the text is that of hm¹r, आसन्नुधन्वनः पुत्रास्त्रय अङ्गिरसश्च ये r²r⁵r⁷, आस सौधन्वनः पुत्रास्त्रय आंगिरसश्च ये fk, अयत्सुयधनपुत्रास्त्रयचीमिरसश्च ये b.—वाजश्च hm¹r, वायुश्च bfk²r.—त्वष्टश्च तेऽभवन् hr³m¹bfkr²r⁵r⁷, ते त्वष्टरेव च r.

^a The following story about the Ṛbhus making the cup of Tvaṣṭṛ into four is related as an introduction to the Ṛbhu hymn i. 20. ^b Cp. Nirukta xi. 16 (on RV. i. 110. 4): *ṛbhur vibhva vāja iti sudhanvana āṅgirasasya trayah putrā babbhūvuh*.

84. Tvaṣṭṛ instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them^a.

^a That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुः hm¹r, त ततश्चक्रुः b, ततश्चक्रुस्ततश्चक्रुः f, ततश्चक्रुस्ततश्चक्रुः tद्द r⁵r⁷.—तु hdm¹, च bfk²r.—85^{ab} comes after 89^{ab} in r.—धेनुं सर्वर्द्ध्यां m¹r (सर्व^० and सर्व^१), धेनु सर्वर्द्ध्यां fk, धेनु सर्वर्द्ध्यां b.—अमृतं r, अमर्ते (शवर्) bfk, (०क्रुः) स्मृतेः m¹.—85^{cd}-89^{ab} in Bm¹ only.

B 86. of Brhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods^a.

बृहस्पतिरथाश्विभ्यां m¹, बृहस्पतयेऽश्विभ्यां br, बृहस्पते श्विभ्यां f, बृहस्पश्विभ्यां k.—
त्रिवन्धुरम् r, त्रिवन्धुवम् fk, त्रिवन्धुरम् b, सबन्धुरम् m¹.—इन्द्राय च हरी br, च इन्द्राय
हरी m¹, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m¹.

^a That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)^a, they fashioned the (four) cups as had been said, gladdened by him^b.

एकं चमसमित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m¹.—
ज्येष्ठ आहोत्यथो दिवि m¹, ज्येषु आहोत्यथो दिवि b, ज्येष्ठ आहोत्यथो दिवि f, ज्येष्ठो द्वावि-
त्यथाह च r.—उक्ता m¹fr, उक्ता k, उक्था b.—तेन m¹, तच्च r, त b, न - - fk.—The
end of the *varga* is here marked by १७ in m¹f, by १६ in m b (because the sixteenth *varga*
is omitted).

^a Where the eldest Ṛbhu recommends the making of two, the second, of three, and the youngest, of four. ^b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Ṛbhus)^a.

चैव bfr, चैव r.—देवदेवः m¹b, देवदेव kfr.—°मन्त्र्य अमृ° m¹, °मन्त्र्य मृ° fk,
°मन्त्र्यामृ° b, °मन्त्र्य चामृ° r.

^a Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last^a.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*)^b with those (All-gods)^c.

आदान्यथोर् bfr, आदान्यथो r, आदान्यथोर् m¹.—वज्रवत्सुवः f, वज्रवत्सवः r, वज्र-
वत्सुतः b, बहव सुताः m¹ (cp. Nirukta xi. 16: वज्रवन्निगमाः).

^a That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16: *teṣāṃ prathamottamābhyāṃ bahuvan niḡamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūnī*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhvan*, is used. ^b Cp. RV. i. 20. 8: *abhayanta bhāgaṁ deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. ^c The word *taiḥ* would refer to *sarvān devān* (= *viśvān devān*) in B (88^c), but to *viśvesām* (85^a) in A, as 85^{cd}-89^{ab} are omitted in the latter.

90. And Indra drank Soma with them^a (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows^a and consists of eight stanzas, is their praise.

सवने सह m¹ fkr, सवने: सह hd.—इदं सूक्तं hm¹ bfk, इन्द्रसूक्तं r.—त्वयम् hr³ m¹ r¹ r⁴ r⁶, अयम् bfk r.—अष्टकं hr³ m¹ br⁵ r⁷, अचकं f, अयकं k, आभवं r.

^a That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third^a (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनौ hm¹ r, ०दितोऽश्विनौ fkr⁵ r⁷.—सावित्र्यश्चतस्रश्चायथोत्तरा: hm¹ r³, सावित्र्यश्चतस्रोऽप्यत उत्तरा: r⁵ r⁷, सावित्री तिस्रश्चायत उत्तरा: br, [सा]वित्रीस्त्रिस्रश्चायत उत्तरा: fk. The Sarvānukramaṇī has both सावित्र्यः and चतस्रः; cp. Śaḍguru-śiṣya.

^a That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One^a (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकामेदं तु देवीनां hdm¹, एकामेदं तु देवानां r, एकामेदं च देवीनां r⁵ r⁷, एकाम्यी द्वे च देवीनां b, एकास्ते देवदेवानां fk. There is this marginal note in h: *mantra-līnga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमेदं देवीनामेका. The Sarvānukramaṇī has आमिष्यौ द्वे देवीनामेका.—द्वादश्यां b, द्वादशां fk, द्वादशौ hdm¹ r.—अग्न्यायी

$r^2r^5r^7$, च आग्नेयी hdr, चाग्नेयी m^1 , वाग्नेयी fk, वाग्नेयां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक् hm^1r , ताः पृथक् $br^2r^5r^7$.—The end of the *varga* is here marked by १८ in bf, not in $hm^1m^2m^3dk$.

^a We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13^a, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)^a is addressed to Viṣṇu.

द्वे च स्यात् hdr, मही द्वे b, मही f.—स्योनित्यक् h, स्योनित्यक् m^1 , स्योनित्त्रि f, स्योनित् b, स्योनादिस r.—पार्थिवी स्यूता hfr⁵, पृथिवी स्यूताः b, त्वेव पार्थिवी r.—देवानां वात इत्येषा hrbfk, अतो देवा इति देवी $r^1r^4r^6$.

^a Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्वाभ्यां $hr^1r^3r^4$, ताभ्यां bfr^2r^5 .—परम् hdr, परः bfk.—तुचो $r^3r^5r^7$, त्रिचो hbfk, ऋचे r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds^a.

तुचो $r^3r^4r^6m^1r^5$, त्रिचो hbfk.—आघृणये तुचः r, आघृणयेति च bfr^2 , आघृणिरित्युचः hm^1r^3 .—आसक्तो b, असक्तो m^1fr , अशक्तो k.—दध् f, दध्मः r, दध्मा b.—पूर्णे द्विती रथे fk, पूर्णे द्विती रथे b, पूर्णे द्विती रथे r, पूर्णे दत्तः रथे r^5r^7 .—The four lines 95^{cd} to 97^{ab} are wanting in A.

^a *Āghṛṇi* is explained by Yāska, Nirukta v. 9, simply as *āgata-ghṛṇi*, the meaning of *ghṛṇi* not being stated.

B 96. Therefore (*tat*) he is praised as *Ā-ghṛṇi*; hence he is lauded (*ribhyate*) by singers (*kīri*)^a. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the *Āśvins* (in the same way)^b.

आघृणिस्^{m¹fk}, आघृणैस्^b, आरुणिस्^r.—तस्तुतः^{m¹}, तस्तुवः^{fk b}, तद्युतः^r.—कीरिमी रिभ्यते^{m¹}, गीरिमी रिभ्यते^{fr²b}, गीरिमी रिभ्यते^k, स गोमि रिभ्यते^r.—ततः^{m¹b fkr²}, यतः¹.—पूर्णो^r, पूर्णः^{fk}, पूर्ण^b.—दृतिर्^r, दृतिम्^{fm¹}, दृतीम्^b, दितिम्^{kr²}.—अर्थेति^{m¹}, अर्थेति^{fkr²}, अर्थाति^b, अस्तीति^r.

^a *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but *m¹*. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7 : *uṣā ribhyate vasisthañ*. Cp. Geldner, *Vedische Studien*, iii. p. 176. ^b That is, *Pūṣan*, having a skin (*ghṛṇi* = *dṛti*) filled with curds on his car, is prayed to as the *Āśvins* are who have a skin (*dṛti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'^a (*ā vartaniṃ madhunā* : iv. 45, 3^c).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16–23^{ab}); the last in addition to the (preceding) half (23^{cd}, 24) has *Agni* as its deity.

आ वर्तनीं^{bfr}, आ वर्तनीं^{m¹}, आ वर्त्तनीं^k.—दृतेरिव^{m¹fkr}, दृचरिव^b.—अध्यध्या-
न्या^{b fkr²r⁵}, अध्यध्या^{hr³} (अन्याध्यधा^o *Sarvānukramāṇi*). I have here assumed a corruption by the transposition of *i* and *e* in दृतेरिव for दृतिरेव (cp. R, note ⁶), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in *hdm¹b f k*. The numbering is thus resumed after the omission of १७ and १८ in *hd*, where these three *vargas* (17–19) have an aggregate of nine ślokas only.

^a That is, in the fourth pāda of x. 45. 3 : *dṛtiṃ vakethe madhumantam āśvinā*.

20. Deities of RV. i. 24–30.

98. But (in) 'Of whom now' (*kasya nūnam* : i. 24) the first (stanza) is addressed to *Ka* (1), there is (then) a stanza addressed to *Agni* (2), a triplet (next) to *Savitṛ* (3–5), 'Bestowed by the gods' (*bhaga-bhaktasya* : 5), being optionally (*vā*) addressed to *Bhaga*.

What follows (6–15), as well as (the next hymn) 'Whatever' (*yac cit* : i. 25), is addressed to *Varuṇa*.

काव्याबापेयी ऋक् hdm¹, काव्याबा अपेय्युक् r, काव्याबापेय्युक् b, काव्याबा सपे ऋक् fk.—परं हि यच्च hm¹r³, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युद्गमः b, वैश्वदेव्यनमद्गमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska^a and Kāthhākya, but Bhāguri (thinks) of Indra (alone).

यत्रेति fkr⁵r⁷, यत्रिति b, यत्रेती¹ hm¹, यास्वैन्द्रे r.—न्द्रोलूखलयो hm¹, चन्द्रोलूखलयो: r, मुसलोलूखल⁰ b fkr⁵r⁷.

^a There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Ṣaḍguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)^a are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also^b; the last (stanza) lauds the skin used in pressing (*adhiṣavanyā*) or Soma^c.

चर्माधिषवणीयं वा hd¹ (Ṣaḍguruśiṣya, Sāyaṇa), चर्माधिषवणीये (वा ?) r⁵, द्वे चर्म-
ण्यधिषवणे b, द्वे चर्मण्यधिषवणे fk.—सोमं वान्त्वा प्रशंसति hm¹r (Ṣaḍguruśiṣya, Sāyaṇa),
सोमोपान्त्वा प्रशंसति bk, सोमपात्वा प्र⁰ f.

^a Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it. ^b According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe: tena colūkhala-samuccayaḥ. mantra-liṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhy aulūkhalyau, pare* (7, 8) *mausalyau ca*. ^c There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandīa or the skin is stated to be lauded: *prajāpater hariścandrasya antyā carmapraśamsā vā*. This is based on the combined statements of the Brhaddevatā (omitting Soma) and the Devatānukramaṇī: see Ṣaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101^c is quoted by both Ṣaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*^a: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सखित्यु° MSS. and r.—चाश्विना तृचात् m¹, चाश्विनातृचात् r, आश्विना तृचात् hfk b, आश्विनं तृचम् r⁵.—आश्विनादुत्तरः hr, अश्विनादुत्तरः m¹, आश्विनेत्युत्तरं bfr⁵ r⁷, आश्विने सुत्तरं fk.—कस्त उषस्यस् hd, कस्त औषस्यः r⁵ r⁷, कस्त औषसस् b, कसु औषसस् fk, त्वन्य उषस्यस् r. The Sarvānukramanī has the form उषस्य here: परी तृचावाश्विनो-षस्यौ.—The end of the *varga* is here marked by २० in m¹ bfk.

^a Confusion has been caused in the readings of the MSS. owing to the pratika of the triplet being *āśvināu* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact pratika *āśvināu* is here represented by *āśvinā*, which I have preferred to read before *tṛcāt*, as it is better that *uttara* should be immediately preceded by its ablative.

21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śaśvat*: i. 30. 16), he (Indra)^a rejoiced in mind gave to Śunaḥśepa (the seer) a celestial car all made of gold.

सर्वे hdr, सर्वे bfk.

^a Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object^a (*artha-vāda*).

यत्वं hr³ fkr² r⁵ r⁷, यत्तम् b, सूक्तम् r.—एन्द्रे च hr, ऐं एतद्रे द्वे b, एन्द्रे द्वे f.—अते रथवादं hrb, अते रथवादं m¹, अते रथवादं fk.—न्द्रस्तेति तु hr, ंद्रस्त्वन्धि b, ंद्रस्य श fk.

^a That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yaśyāṃ* (*devatāyāṃ*) *vadatya artha-vādān*.

105. (In) 'I invoke' (*hvaṃyāmi*: i. 35) one verse (1^a) is to Agni, the next (1^b) is addressed to Mitra-Varuṇa, the third (1^c) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽभये r, पादो भयो h, पादो भयो m¹, पाद भये b, पादे स्ताप fk.—तृतीयो रात्रिसंस्वावः hdr, तृतीये रात्रिसंस्वावः m¹, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r⁵, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31-35)^a the sage, the son of Aṅgiras^b, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पञ्चैतानि hdm¹, पञ्चेमाति bfk. —दृष्ट्वा hm¹r³b¹fk¹r⁵r⁷, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk⁵.

^a Cp. Ārsānukramaṇī i. 11.

^b Loc. cit.: aṅgirasah sutaḥ.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37-39) following this (beginning) 'Sporting' (*krīlam*: i. 37) are to the Maruts^a. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, °त k.—क्रीळं hdm¹, क्रीलं i, क्रीलां fk, क्रीलं r⁷, क्रीलां b.—उत्तिष्ठ B, सूक्तमुद् hm¹r: I have preferred the former reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्यत्यम्.—The end of the *varga* is here marked by २१ in hm¹fk, by २२ in b.

^a The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīlam* . . *mārutam hi*, that is, '*krīlam* (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the *paribhāṣā* meaning 'three').

22. Deities of RV. i. 41-47.

108. (the first, 1-3, and the third, 7-9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4-6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1-6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भौद्र्यस् hm¹, पौष्णं स पूषन्वद्भौद्र्यस् r, पौष्णं स रौद्र्य षड्वादिति f, पौष्णं सं रौद्र्य षड्वादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before^a by the seer^b that without an authoritative statement (*ādeśa*) the divinity

वरुणेनात्र hm¹r, वरुणेनास्य B.—संस्तवः hfk, संस्तुचः b, संस्तवः r.—उक्तमत्रर्षिणा r, उक्तमत्यृषिणा bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 109^{cd}—111 are wanting in A; m¹ has them as well as B.

^a In iii. 39: *ādeśād daivatam jñeyam . . . na śakyaṃ līngato . . jñātum*. ^b That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*līnga*): yet in some places (*kvacit*) it (the deity) is stated ^a: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time ^b (with Agni).

संस्तुताः fkb, इति च स्तुताः r.

^a This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*līngāt*). ^b These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet ^a the Aśvins are (here) ^b praised with Dawn who bears her characteristic mark (*līnga-bhāj*) ^c. 'Here is Soma, O bounteous ones' (*ayam somaḥ sudānavaḥ*: i. 45. 10^{cd}) ^d

तिस्रः सौम्यो bm¹, तिस्रः सौम्यौ fk, तुचः सौम्यो r. The Sarvānukramaṇī has तुचः सौम्यो, but तुचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.—म आमेये b, म अमेये r, म ये m¹fk.—प्रगाथेनाश्विनौ स्तुतौ r, प्रगाथेमे श्विनौ b, प्रागाथिथि मे श्विनौ स्तुतौ fk, प्रागाथातिमे धे श्विनौ स्तुतौ m¹.—लिङ्गभाजा m¹fk, लिङ्गभाजो b.

^a That is, a couplet consisting of a *brhatī* and a *satobṛhatī*. ^b That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādya dūrco 'śvy-uṣaṣām ca*. ^c That is, she is mentioned by name (as well as the Aśvins and Agni). ^d As his *pratīka* seems to be necessary, and 111^{ab} looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *tisraḥ* and note ^b), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities ^a. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska^b thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112^{cd} is wanting in A and m¹.—यास्को r, यास्वौ b, स्का fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113^b) in m¹, not at all in hđ.

^a Cp. Sāyaṇa, Introduction to i. 45: *ayaṃ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daivaḥ*. ^b In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

23. RV. i. 48-60. Story of Savya. The Sātarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa^a connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)^b.

सहोषसे hdm¹, सहोषसे bfk. — संसृतः bfk, संसृतम् hm¹r.

^a There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. ^b Cp. Sarvānukramaṇī: *antyaḥ t̥co rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease^a, while in a hemistich^b (of the last stanza) there is hostility to foes^c.

Among the Sātarcins is Savya^d who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिव् r⁵, रोगापनुद्धि r³, रोगपनुत्तिम् m¹, रोगोपनुत्तिर् f, रोगोपनुद्धिम् h, रोगोपनुद्यं r. — द्विषद्विष r, द्विषद्विष hm¹bfk, (अर्धर्चं तु) द्विषद्विषद् r⁵. — ऐन्द्रः सव्यः hđr, ऐन्द्र सव्य m¹, ऐन्द्राष्ट्र r⁵, यांद्र सत्य b, व्य इ सत्य f, व्यवी षत्य k.

^a Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।

रोगघ्नश्च विषघ्नश्च भुक्तिमुक्तिफलप्रदः ॥

^b The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddveṣa iti smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

^c The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tiṣyordhvamahasa (ādityena sahiyasā &c.)*. ^d Savya being

the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Āṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son^a, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm¹, इक्षितो b, इक्षंतो fk, इच्छन्तो r.—वज्रैव hm¹, वज्रेव r, अन्नय च fk, वन्नयो च b.—भूत्वर्षेर् A, भूत्वर्षे m¹, भूत्वर्षिर् r, भूत्वर्ष fk.

^a Cp. Sarvānukramaṇī: *āṅgirā indratulyaṃ putram ichann abhyadhyāyat: savya itindra evāsya putro 'jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)^a.

बुद्रसूक्तमहासूक्ता hrbfk, Sarvānukramaṇī, बुद्रसूक्ता महासूक्ता m¹, Ārṣānukramaṇī, Sarvānukramaṇī, v. r.—अन्त्ये hr, Sarvānukramaṇī, अन्ते b, अन्त्ये fk.—मध्यमाः hm¹rbfk, Ārṣānukramaṇī, माध्यमाः Sarvānukramaṇī, ĀGS. iii. 4. 2 (शतर्चिर्नो माध्यमाः . . . बुद्र-सूक्ता महासूक्ताः).

^a Cp. Sarvānukramaṇī, Introduction ii. 2 (शतर्चिर्न आद्ये मण्डलेऽन्त्ये बुद्रसूक्तमहा-सूक्ता मध्यमेषु माध्यमाः); Ārṣānukramaṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू चिद्यत्तु hdm¹r, न विद्य तु b, न विद्य नु f, न विद्यु न k.—वह्निमाधेयमुत्तरम् m¹b fkr²r⁵r⁷, आधेयं तु ततः परम् r.—117^{cd} and 118^{ab} are wanting in hd.—The end of the *varga* is here marked by २३ in bfk, after the next line in m¹.

24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vr̥ṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राण्यस्मै ततस्त्रीणि m¹r, ऐन्द्राण्यस्मा चीणि b, ऐन्द्राण्यस्मा इचणि fk.—शश्वद्धि वामिति hm¹r, शश्वदिनानि तु f, शश्वदिनानि तु bk, षड् द्वैपदानि तु r⁵r⁷.

119. are ten addressed to the Aśvins^a; (the hymn) 'These' (*imāni*: viii. 59)^b is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns^c are praised incidentally (*nipātastutiṣu*).

दशाश्विनानीमानीति rfk, दशाश्विनानीमानीतो^o hd, दशाश्विनानमानीतो^o m¹, दशाश्विनानीमानि b.—इन्द्रावरुणयोः स्तुतिः r, इन्द्रावरुणयोः स्तुतिः hd, इन्द्रोखलयो स्थितिः m¹, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramaṇī on viii. 59: ऐन्द्रावरुणम्). Instead of this line r⁵r⁷ read:

उपान्वं सप्तमे धर्चं न मैत्रावरुणं विदुः ।

—सौपर्ण्यास्तु hbfk, सुपर्ण्यास्तु m¹.—याः काश्चिन् hr³bfr⁵r⁷, यास्ताश्चि k, काश्चिच्च r.—निपात^o hr, निपाता b, निपाता k, निपाताः fr⁵r⁷.

^a Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vāḷakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramaṇī, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the Ṛgvidhāna i. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāni pavitrāṇi sūktāny ekādaśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. *śaśvad dhi vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sūyaṇa on AB. viii. 10. 4); cp. Meyer, Ṛgvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.
^b The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. ^c I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātini*, not *sūktabhāḥ* or *rgbhāḥ*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantah*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ*: i. 79. 1-3) is (addressed) to the middle Agni.

सूक्तानि आ^o r, सूक्तान्या^o hm¹ b, सूक्तानामा^o fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned^a. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,

इत्येति hd, इक्येति b, इच्छेति fkr²r⁵r⁷, इत्येति r.—निपातिताः b fkr, निपातिनः hm¹.—ग्र ये ततः hrf, ग्र येत्ततः k, थये ततः b, ग्रयत्ततः m¹.

^a This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyañ . . atharvā . . manuḥ . . teṣāṃ nīpāto bhavaty aindryām ŋci*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two ^a (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadrāḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9) ^b.

चत्वार्या नो hbr, चत्वार्याभौ fkr².—वैश्वदेवे hm¹, वैश्वदेवे r, वैश्वदेवैर् k, वैश्वदेवे fb, इति सूक्ते r¹r⁴r⁶r².—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (द्वे fk) देवानां सुतिर्मतः bfk, देवानां सुतिरुत्तरा r¹r⁴r⁶r², द्वे देवानां सुतिं विदुः m¹.—मद्रं r, रुद्रं hm¹fk, रुद्र b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122^{cd} and 123^{ab} are omitted in r¹r⁴r⁶.—The end of the *varga* is here marked by २४ in hbfk, but in m¹ after 123^b.

^a I supply *ṛcau* here, and take *punaḥ* to indicate a repetition of *dve* (*ṛcau*). ^b There is no reference to these four stanzas in the Sarvānukramaṇī.

25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*) ^a desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauh*: i. 89. 10) the majesty of Aditi is told.

तुचे br, तुचो fk, तुचस् hm¹.—मध्वपीष्यते r, मथपीष्यते fk, मथपीष्यते b, मथमिष्यते hdm¹.—After 123^{ab} r adds the following line (omitted in Am¹bfk):

शान्तरथां शं न इत्येषा वैश्वदेवो ऋगिष्यते ।

—कथिता^o hm¹r, कथ्यते br²r⁵r⁷, कथते fk.

^a That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīṣomau*: i. 93) is (in) praise of Agni associated with Soma.

औषसम् b, औषस्वम् hm¹r, एषस्वम् fkr², एधस्वम् r¹r⁴1⁶.—ससोमश्वा° hdm¹, च सोमस्व r, च सोमश्वा° fk, च सोमश्वा° b.

125. After Gotama (74-93) the son of Uśij (Kakṣivat comes: 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas^a (140-164): always (*śaśvat*) these two^b (sets respectively); in this order (*evam*) is read (the text of the Rg-veda).

गौतमाद् hdr, गौतमाद् m¹bfk, Anuvākānukramanī.—In 1¹r⁴r⁶, 125^a^b reads as follows:

गौतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शश्वते द्वे एवमधीयते hm¹r³, इति ते द्वे एवमधीयते r¹r⁴1⁶, चेत्यमध्येतारस्वधीयते r⁵r⁷, चेत्यध्येतारस्वधीयते b, सश्चत्यध्येतारस्वधीयते f, सश्चत्यध्येतारस्वधीयते k.—The end of the *varga* is here marked by २५ in hm¹bfk.

^a That is, while the order of the Śākalas is Gotama, Kutsa, Kakṣivat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣivat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalās, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD., vol. i, p. 146) *kutsād dīrghatamā ity eṣa tu bāskalakaḥ kramah*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. ^b Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas^a.

A Three verses (8^{abc}) of the stanza 'Foremost, O Gods' (*pūrvō devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

जातवेदस्व hm¹r, जातवेदस्व b fkr⁵r⁷.—षोढशर्चम् hdm¹, षोढशर्चं r, षोढशीर्चं f, षोढस्वर्चम् b.—126^{cd} is found in hm¹r, but is omitted in b fkr⁵r⁷.

^a The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrvā*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)^a.

The last hemistich (i. 94. 16^{cd}) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m¹r.—वाच hm¹r, सुताप्रा r¹i⁴, सुताप्री r⁶.—तु वा षष्ठां r⁵r⁷, षष्ठां च b (one syllable short), षष्ठां hm¹rf (two syllables short).—पादैस्तु तृभिः fk, पादैस्तु तृभिः b, पादैः सुतिभिः hm¹r.—127^{ab} in hm¹r (wanting in b fkr⁵r⁷). In r⁵r⁷, the four pādas of the triṣṭubh stanza 126^{ab} and 127^{cd} have been turned into four anuṣṭubh lines as follows:

इमं कुत्स आङ्गिरसो ददर्श जातवेदसम् ।
पूर्वा देवास्ततो देवास्त्रिभिः पादैस्तु संस्तुताः ॥
षोडशर्चै तथा सूक्ते जगाद चतुरित्यसौ ।
अन्यैर्धर्चै तु वा षष्ठां लिङ्गोक्तानां सुतौ गणः ॥

These MSS. also insert 125^{cd} between the first and second of the above lines.

^a There can be no doubt that 126^{cd} and 127^{ab} are a later addition of the A MSS., since they merely amplify 127^{cd} which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. ^aIn Bharadvāja, Gr̥tsamada, Vasiṣṭha^b, Nodhas^c, Agastya^d, Vimada^e, Nabhāka^f, Kutsa^g there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदका hm¹r¹r⁴r⁶, नोदके b fkr.—वङ्गदैवतेषु hm¹, देवतेषु dbr, देवतेषु f.—द्विदेवेषु h b f k, द्विदेवेषु m¹.—समानधर्मिणः hm¹r³b fkr²r⁵r⁷, समानदेवधर्माः r.

^a In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined.

^b The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent.

^c Seer of i. 58-64: 58, 60-64 end with the same refrain.

^d Seer of i. 166-168 which end with the same refrain.

^e Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . .*

vi vakṣase. ^f Seer of viii. 39-41, through the whole of which runs the refrain *nabhantiām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārsānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. ⁸ Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci^a.

औषसायामये h^d, औषसामये b^{fk}, औषसाये m^l.—द्रविणोदसेऽमये h^m1r, द्रविणोदशे वरं b, द्रविणोदशे वर f^k.—वैश्वानरस्तेति r^{fk}, वैश्वानरस्तेति चे h^{dr}3, omitted in b.—r has उत्तम after वैश्वानरीयम्.—129^{cd} is omitted in r¹r⁴r⁶.

^a Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer^a: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one^b (in the number of their stanzas)^c.

जातवेदसं m¹br, जातवेदस्य f^k.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m¹, सूक्तं सहस्रमेक k, सूक्तस्य सहस्रामक b.—कश्यपार्थं m¹r (Sarvānukramaṇī), कश्यपार्षं b, कश्यपा ऋषि f^k.—130 is omitted in A. After 130 Mitra adds from one (r⁵) or two (r⁵r⁷) of his MSS. three lines not found in A or b^{fk}r²:

दृचाद्या सहस्रचान्तं सूक्तं नानाविधं भवेत् ।

नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।

नानादैवतमेकार्षं हन्द्ोभिस्त्रिमुत्पथम् ॥

^a The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. ^b With the three interpolated lines in R cp. the śloka in Śaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śaḍguruśiṣya states that 'Śaunaka himself has referred to these khilas in indexing the seer' (*r̥ṣyanukramane*) the allusion must be to the above passage of the BD., as the Ārsānukramaṇī makes no mention of them. ^c Pādas acd, though ending like triṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100–104)^a; there are (then) three (105–107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Ṛbhus.

The end of the *varga* is here marked by २६ in hm¹bfk.

^a The Sarvānukramaṇī states RV. i. 101. 1 to be *garbhasrāvīṇy upaniṣat*, and in R̥gvidhāna i. 23. 3 it is described as *gaḥbhapramocanī*.

27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkī*)^a having cast Trita, who was following the cows, into a well^b, carried off all the cows from thence^c.

सालावृकी° r, शाला° hm¹r³r⁵, शला° b, शिळा° f (cp. RV. सालावृक).—गाः सर्वास hm¹r, ताः सर्वास Br³.—एवापजह्रिरे r, एवोप° hd, एवो° m¹, एवाथ bfk, एवाथ° r⁵r⁷.

^a Cp. RV. i. 105. 18: *aruṇo mā sakṛd vṛkaḥ pathā yantaṁ dadarsa hi*. ^b Cp. RV. i. 105. 17: *tritaḥ kūpe 'vahiṭaḥ*. ^c On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)^a.

स तत्र सुषुवे सोमं hm¹r, तत्र सोमं सुषावासौ bfk⁵r⁷.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m¹fk, चावहयन् h.

^a The words *tac chuśrāva brhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman?

आगच्छतोऽथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m¹.—तत्त्वतः m¹, तत्त्वत् b, तत्त्वत् r, तत्त्वं fk. —सर्वदृक्त्वं m¹, सर्वदृक्त्वं fb, सर्वदृक्त्वं k, सर्वं दृक्त्वं r.—क्व m¹fk, क्व b, च r.—वरुणस्त्वार्यम्ण r, वरुणस्त्वार्यमूष्णे b, वरुणस्त्वार्यम्णश्चे f, कूपस्त्वार्यम्णश्चे m¹.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृनामि m¹fk, दूपे कृतामिर् b.—ब्रणितान्यङ्गान्येवामवेन्म r, वणितान्यङ्गान्येवामवेन्म b, ब्रणनान्यङ्गरेवामवेन्म fk, ब्रणानान्यङ्गरेवामवेन्म m¹.—सर्वानहं m¹r, सर्वानह bf, सर्वजह k.—°को न पश्यति bfr, °को न विंशतिः m¹.

136. The three troops^a of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

विद्येदेवगणास् m¹b¹, °देवा गणास् hfk.—जग्मुस्त्रितस् hdm¹, जग्मुस्ते तस् r, आजग्मुस्त्रितस् bfr²r⁵r⁷.—The end of the *varga* is here marked by २७ in bfk, not in hdm¹.

^a As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

28. Deities of RV. i. 112-121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)^a of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्पतिस्त्रितस्यैतत् hm¹r, बृहस्पतिस्त्रितस्यैतं r¹r⁴r⁶, बृहस्पतेस्त्रितस्यैतत् f, बृहस्पतेति तस्यैत b.—सूक्तस् hm¹bfk, सूक्तेन r.

^a It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āṅgūṣa*.

138. (The verse) 'I praise' (*īle* : i. 112. 1^a) is to Heaven and Earth, the next verse (1^b) is addressed to Agni; the remainder of the hymn (112. 1^c-25) should be (regarded as) addressed to the Aśvins^a. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

°पृथिव्योर् br⁵r⁷, °पृथिव्यौर् fk, °पृथिव्याव् hdm¹r.—°लेति आमेयः r, °लेत्यामेय b, °लेचेत्यामेयः r⁵r⁷, °लेत्यामेयः hdm¹, °लेत्याश्रयि fk.—रात्र्युषसोः m¹r, °सो fk, °स h, रात्रिषपसे b.

^a Cp. the quotation in Śaṅguruśiṣya (p. 93) from the Devatānukramaṇī: *īle dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āśvinam tac ca sūktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं ^{hm¹r¹r⁴r⁶}, ततः सौर्यं ^{bfr.}—^{त्वन्वे न्या} ^{Am¹}, ^{त्वन्वे अर्धर्ग} ^{r.}, ^{त्वन्वे अर्धर्ग} ^{fk.}, ^{त्वन्वे अर्धर्ग} ^{b.} The reading of A is supported by the Sarvānukramaṇī: *antyā duḥ-svapnanāśini*; cp. also Rgvidhāna i. 25. 1; Sāyaṇa on i. 120. 12; Pischel, *Vedische Studien*, i, p. 1.—^{नाशनी} ^{Ak.}, ^{नाशनी} ^{fb.}

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya^a.

प्रौषसे पृथुर्त्तरि ^{hdm¹}, प्रौषसे पृथुर्त्तरि ^{r.}, प्रयुवः पृथुर्वै अथौषसे ^{b.}, यवः पृथुर्वै अथौषसौ ^{fk.}—^{दानं च} ^{hm¹r.}, ^{दानं तु} ^{bfr⁵n.}

^a 140^{cd}-150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kakṣīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans^a.

काचीवतं कदित्येति ^{hdm¹}, काचीवतं कदित्याति ^{r¹r³r⁴r⁶}, काचीवत वादित्वे ^{b.}, काचीवनं वादैर्यति ^{fk.}, काचीवता विदित्वेति ^{r.}—^{141^{cd}} and ^{142^{ab}} omitted in ^{fk.}; ¹⁴¹ omitted in ^{n.}—^{परोक्षं} ^{hdr.}, ^{परोक्षे} ^{br⁵}.—The end of the *varga* is here marked by २८ in ^{hdm¹b.}, but after ^{141^b} in ^{fk.}

^a It is mentioned as *parokṣavaiśvadeva* in the Kauṣītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans); cp. below, v. 44, 45.

29. Story of Kakṣīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher^a (and) going home, as we are told (*kila*), Kakṣīvat fatigued on the way fell asleep within the forest.

स्वनिक्षयं ^{hdbr.}, स्वं निक्षयं ^{n.}—^{किल} ^{hdm¹}, ^{प्रति} ^{br.}—¹⁴²⁻¹⁵³ wanting in ^{r¹r⁴r⁶} (^{142^b} and ¹⁵³ both end with the word *किल*).

^a That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयव्यसुतो hm¹rn(d), भावयव्यसुतो b, भावयव्यसुतो fkr⁵n(ab). The reading सुतो is supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kaksīvat is told), who calls Svanaya भावयव्यसु पुत्रः ।—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथैनं h dfr, अथैनं k, आचैमं b, आहैनं n.—गोचाविरोधतः h d b fkr, गोचावरोधतः n.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः h d m¹, तदा b fkr, तथा n.—145^{cd} and 146^{ab} are omitted in r⁵.

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments^a,

कन्या b fkr⁵n, कन्यां h d m¹r.—दशभारविभूषिताः b, दश भारविभूषिताः n, दश भारविभूषिता fkr, दश भारसमन्विताः r⁵, दिव्याभरणभूषिताम् h d m¹r.—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kaksīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in bf, not in hm¹k.

^a Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

30. Story of Kaksīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens^a, money and (utensils of) inferior metal^b, goats and sheep.

रथांश्चावान् h, रथान्श्चावान् d, रथांश्चावो b, रथांश्चास्व r⁵n, रथांश्चास्व fkr, रथान्श्चास्व r, रथान्श्चास्व m¹. (The word श्चावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—वीङ्गान वै hdm¹r, दीनश्चै b, दीपिनो श्वैः r⁵n, दीपनौ श्वैः fk. (The word *vidvāṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—धनकूयं hdm¹fk, धनकूयं r, धनं कूयं bn, धनं कूयं r⁵. (I have preferred धनकूयं as a dvandva owing to the following अजाविकम्, and because this reading occurs in B as well as A.)

^a The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantāḥ* in RV. i. 126. 3. Cp. critical note on *kanyā daśa* above, 146. ^b A similar distinction between *dhana* and *kūpya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth^a.

वृषभाणां च hm¹r, ऋषभाणां bfk, शतमश्वानां r⁵n.—एतदुत्तरसूक्तेन hdm¹r, एतत्तदुत्तरे सूक्ते r⁵n, एतत्तदुत्तरे सूक्ते b, एवं तदुत्तरे सूक्ते fk.—शतमित्यादिनोदितम् hm¹r, शतमित्यादि चोच्यते r⁵, वोच्यते b, सूच्यते fk, °ब्रूच्यते n.—The line 148^{ed} occupies this position in B and n, but in A and m¹ it comes after 150, its place at 148^{ed} being taken by the following line in A and m¹:

गवां सहस्रं षष्टिश्च^b सर्वाः खल्वरिधायसः । ^b hdm¹, षष्टीश्च r.

This line must be spurious, as it repeats the sense of 149^{ed}, which is common to A and B. Its inclusion would, moreover, give five and a half śloka to the *varga* instead of five. The line 148^{ed} is more appropriate here, as it interrupts the sense after 150.

^a Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows^a—

गवां चैव br, गवांश्चैव hm¹fk.—षष्ठ्युपाधिकम् br⁵, षष्ठ्युपाधिकम् m¹, षष्ठ्युपाधिकम् hfr, षष्ठ्युपाधिकम् n.—149, 150 omitted in d.

^a The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chalam aśvān . . vadhūmanto daśa rathā-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kakṣivat, who obtained^a (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm¹rbfk, ततः r⁵n.—The end of the *varga* is here marked by ३० in bfm¹, not in hd.

^a The accusatives in 149 are of course governed by this verb.

31. Gifts of kings. Nārāśaṃsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguḥ*: 125. 2).

The three ślokas 151-153 are found in hdr³m¹ only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the *Sarvānukramaṇī*), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kaksīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kaksīvat's father, being pleased with the wealth Kaksīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kaksīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काचीवंतं m¹, कचीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ*: i. 125. 1) had been uttered (by Kaksīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguḥ*: i. 125. 2).

प्रातरित्सूते m¹, प्रातरित्सूते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśaṃsī*)^a, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)^b.

यामिः hm¹r, यानि bfk.—राज्ञां hm¹r, राज्ञा bkr⁵.—प्रतीयाद् hdr, प्रतीयात् r⁵r⁷, प्रतीयात् k, ता प्रतीया b.—दाशतयिषु hdr, दाशतयिषु m¹, (सुती) दृष्टा यासु वरिष्ट r⁵r⁷, दृग्दरिषु b, दृग्दरिषु fk.

^a Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nārāśaṃsī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlii, p. 688 f.

^b After 154 m¹ adds the following three lines (=iii. 82):

विभक्तस्तुति तद्विद्याद् वज्रव्यवच तत् ।
आशीर्वादिषु संज्ञासु कर्मसंख्यासु देवताः । ७०
बह्या ह वज्रव्यवच द्विपदे यत्र संस्तुति ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife^a. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā^b.

संप्रवादो वृचैन hm¹r¹r⁴r⁶, द्वे ऋचौ संप्रवादः fk, द्वे रिचौ संप्रवादः b, द्वौ ऋचौ संप्रवादः r.—संप्रवादं r, संप्रवादं bfk, संप्रवादो hdm¹.—रोमशयेन्द्राच्चोर् hm¹r, अस्यामथवैव ताभ्याम् bfk, अस्या स्या अथ चैव ताभ्याम् r²r⁵r⁷.

^a Cp. Pischel, Vedische Studien, vol. i, p. 1. ^b iii. 155-iv. 3^{ab} are quoted in the Nītimāñjarī on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife^a (in connexion) with Indra. Bṛhaspati gave his daughter^b, Romaśā by name, to king Bhāvayavya.

दृचेऽस्मिन् m¹l³, दृचेऽस्मिन् b, दृचेऽस्मिन् hd, दृचेऽस्मिन् r.—156^{ab} is omitted in fk.—सुतां hm¹r, स तां fkr²r⁵, च तां n.—रोमशां r, रोमसां b, रोमशा hdm¹, रोमशा k.—राज्ञे hrh, राज्ञो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in m¹bfk, by २९ in hd.—After इति बृहदेवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

^a According to the Sarvānukramaṇī, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Śāyana on i. 126, introduction, and on stanzas 6 and 7.

^b Śāyana also, on i. 126. 7, states that Romaśā was the daughter of Bṛhaspati.

1. Bomaśā and Indra. RV. i. 127-136. Praise in the dual.

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm¹r, तत्सर्वं Bn.—°गामाशु hm¹r, °गामाथ bfkn.—°सहायः hm¹bfk, °सखायः r, °समेतः n.—प्रोत्थार्चयत्तं hdr, प्रोत्थार्चयं तं m¹, प्रत्यार्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r⁵r⁷.—विधिर्नैव राजा hm¹r, विधिना च राजा br⁵r⁷ (°ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Aṅgiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm¹r, दृष्टा r²r⁵r⁷, दृष्टा bfkn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'^a. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वाल° hdf, वाल° bk.—तं hbk, तां r.—जगाद उपोप मे r, जगादोपोप मे hdm¹, जगादोपेप मे f, जगादो योप मे b.—°या सांत्व्य hdm¹, सान्व्य r¹r⁴r⁶, °या शांव b, °या शांच fk, °यर्चाथ r.—प्रहृष्टः सो न्वव्रजत् hdm¹, प्रहृष्टोवाचव्रजत् r¹r⁴r⁶, प्रहृष्टोवाचव्रजत् b, प्रहरिषादध्व्रजत् f, प्रहृषादन्वव्रजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहृषाद्, which leaves the sentence without a verb.—साथ hm¹r¹r⁴r⁶b, सोऽथ fkr.—पतिं पतिव्रता hm¹r¹r⁴r⁶, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

^a The quotation from the BD. in the Nīṭimañjarī on RV. i. 126, 6, 7 ends with this line (3^{ab}).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पञ्चैन्द्राणि m^1r , पञ्चैन्द्राणि $hdbfkr^6r^7$.—०वृगच hm^1r , ०वृगेका r^5r^7 , ०द्रं चिगव b , ०द्रं चिग च f .—०पर्वतौ $b fkr$, ०पर्वता hdm^1 (as part of the *pratīka*).—त्विन्द्रं hm^1 , इन्द्रं तु $b fkr$, त्विन्द्रं तु $r^1r^4r^6$.—मेन इह यास्कः $hm^1r^1r^4r^6$, मेने यास्क fk , मेने यास्का b , मेने यास्क एव r .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine^a (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

चक्षु सुतः $hm^1r^1r^4r^6$, सूयेतर्चु r , सूयेतर्ची b , 5^{ab} omitted in fk .—पर्वतवद्वि यज्ञो m^1 , पर्वतद्वि यज्ञो $r^1r^4r^6$, पर्वतवृद्धियज्ञो hd , पर्वतो विद्वि वज्ञो b , पर्वतो विद्वि वज्ञो r .—द्विवत्सुतौ m^1r , द्विवत्सुतौ hd , द्विवत्सुतो b .—चेन्द्रमाङ्गः hdm^1 , चन्द्रमाङ्गः $r^1r^4r^6$, चेन्द्रमाहः b , चेन्द्रमाह r .—आ त्वा वायोर्ध्व b , आ त्वा नव $r^1r^4r^6$, आ त्वा वायोर्ध्वा fk , आ त्वा वायोश्चाथ hdr^3 , आ त्वावयोर्ध्व r , आ त्वा यावो चाथ m^1 .—The end of the *varga* is here marked by १ in $hdbfk$, not in m^1 .

^a The Sarvānukramaṇī shows that *nava* must be read: *ā tvā śaḍ vāyavyaṃ tu . . stīrṇaṃ nava, caturthyādyaḥ pañcagindryaś ca, 'ā tvā* has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīrṇaṃ* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).⁷

2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned^a, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*saṃstute*)^b, (each) in a verse^c (*pada*), and the gods (are praised) with a hemistich (*7^{ab}*); the rest (*7^{cd}*) is distributed (in praise)^d.

पञ्च वरुणमित्रदेवा hbk , पञ्च वरुणं मित्रदेवा r .—दिवादिभ्यः hdr , दिभ्यः $b fkr$, द्विभ्य आवाः r^5 .—परे द्वे $b fkr$, पदे द्वे hdm^1 .—द्वे द्वे पदे hm^1r , द्वे परे $b fkr$, द्वे वा परे (संस्तुतौ) r^5 .

^a *Divādibhyaḥ kathitābhyāḥ pare dve*; the Sarvānukramaṇī has *antye līngoktadevatye*.

^b This does not mean, as the text of the hymn shows, praise in the dual (*saṃstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). ^c That is, Rodasī (dual) in 6^a, Mitra, Varuṇa in 6^b, Indra, Agni in 6^c, Aryaman, Bhaga in 6^d. ^d That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities ^a.

असु औषट् b f k r⁶, एतत्सूक्तं h m¹ r.—देवतेषु h m¹ r f k, देवतेषु b.—The Sarvānu-kramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of h m¹ r.

^a It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśaḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs ^a, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्धृचः h m¹ r¹ r⁴ r⁶, संस्रवः r, संस्रव b f k.—पादार्धर्चा b f k, पादा अर्धर्चा h d, पादा अर्धर्चा m¹, अर्धर्चा r¹ r⁴ r⁶ and अर्धर्चा r (both without पादा).—चैवदास्य h m¹ r, चैवदास्य b, (म्) चैवदास्य f.—चैवदेवाः h m¹ r, देव्या b f k, देव्यः r⁶ r⁷.

^a Cp. above, ii. 133: *pādaṃ vā yađi vārdharcam rcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself ^a by

proclaiming his own origin among them. For this reason^b some disagree in regard to this (stanza, saying), that Indra-Agni^c are at the same time (*tu*) incidentally praised (*nipāta-bhāṣā*) in it.

दध्यङ् ह मे hd, दध्यङ् ग m¹, दध्यङ् मे r, दह मे bfk.—ऽस्यामात्मानं वा तेषु r, स्यामात्मायं वा तेषु bfk, वाथर्वाणः स्तौति Am¹.—शशंस जन्म Am¹, शंस स्वजन्म b, शंस-स्त्वजन्म r, संसत्वजन्म fk.—तस्यां तु bfk, त्वेव hdm¹r¹r⁴r⁶ (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm¹.

* The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśamsa* is used along with the present *stauti*.^b *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. ^c The *Sarvānukramaṇī* simply states Indra-Agni to be the deities of the stanza.

3. Story of the birth of Dīrghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu^a.

^a This and the next four ślokas (11-15) are quoted in the *Nītimañjarī* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm¹r¹r⁴r⁶, घवीयान् br, अन्नवीद् fkn.—प्रत्यभाषत Am¹, प्रत्यवेधत fkn, प्रत्यवेधत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिवेधं hm¹r, तं शुक्रप्रतिष्ठानं r⁵, तं शुक्रप्रतिधातं bn, ते शुक्रं पतिज्ञानं fk — न ममर्षे बृहस्पतिः hm¹r, बृहस्पतिर्ममर्षयत् fkr⁵n, बृहस्पतिर्ममर्षयत् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dīrghatamas (Long Darkness).

तं गर्भं hdm¹r, गर्भं तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्यतपद्देवान् $hm^1r^4bfkr^2$, भ्यवद्देवान् $r^3r^5r^7n$, ऽत्यतपद्देवान् r .—अकस्माद् hm^1r^3b
 fkr^2r^5n , एतस्माद् r .—तन्नेत्रे m^1 , तं नेत्रे hdb , वन्नेत्रे fk , (देवा सु) ता नेत्रे r , तस्याची
 $r^1r^4r^6$.—सः $hdbfk$, ह m^1 , च r .—The end of the *varga* is here marked by ३ in *bf*, not in
 hdm^1k .

4. Hymns revealed to Dīrghatamas: RV. i. 140-156.

16. With four^a (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhaḥ*: i. 142) is an Āprī hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यदेः पराणि षट् br , षड्भिः त्वयि तमित्यतः $r^1r^4r^6$, प्राष्टावदेः पराणि च hm^1r^3 .
 As all the MSS. have चतुर्भिर्, i. e. 140-144 (deducting 142, the Āprī hymn), the reading of B (तम् and षट्) must be right; that of A (प्र, 143, and अष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16^{ab} is omitted in f, the whole of 16 and 17 in k.

^a That is, i. 140, 141, 143, 144. An Āprī hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्ते br , सूक्ते fm^1 , सूक्ते hd .—मैचीम् m^1 , मैची $hbfr$, मिची d .

18. either Aditi or Agni; for (its) character is evidently such^a. Śaunaka, however, thought that both in Kutsa^b and here Aditi means Agni only^c.

दितिं त्वेव hdm^1r , दितिं यास्तुः br^5r^7 , द्विती यास्तु fk (i. e. the reading of B is यास्तुः
 for त्वेव in A).—कुत्से चेह hm^1rb , कुत्से वेह fk , कुत्सो वेह r^5r^7 .—18^b=v. 87^b, vi. 94^b,
 viii. 62^d.

^a That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' ^b That

is, in RV. i. 94. 15. ^c Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19^{ab} in the text is that of hm^1r , ऋषिरयेः प्रसक्तत्वाद्दृष्ट्वाभीनन्व-
कीर्त्तयत् ^{r5}, ऋषिरचिप्रसक्तत्वा दृष्ट्वायान्वकीर्त्तयत् ^b, ऋषिरचिप्रसक्तत्वा दृष्ट्वा या त्वम-
कीर्त्तयेत् ^{fk} (°प्रकाशत्वा ^k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वञ्च तिरुभिर् ^{hd} (cp. Sarvānukramanī ऐन्द्रश्चाद्यस्तुचः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वञ्चतदुभिर् ^{m1r8}, ता वां चतदुभिर् ^{r5r7}, वा
चा चतदुभिर् ^{bfk}, प्र वः पान्तं चतुर्भिस् (तु) ^r. Here we see not only how easily चतदु°
is substituted for च तिरु°, but the masc. form चतुर्भिः for the fem. चतदुभिः in the
BD.—ऋगिर् ^{hm1r3bfkr5r7}, तु ^r.—ता वामित्युचि ^{hm1r3br5r7}, वाक्यमित्युचि ^{fk}
(°त्युचि ^k), ऋषिस्त्वित्युचि ^r.—The end of the *varga* is here marked by ४ in ^{hd}^b^{fk}, not
in ^{m1}.

5. Story of Dīrghatamas (continued).

21. ^a His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down^b into the waters of the river.

परिचारिणः ^{hm1r}, परिचारकाः Bn.—बध्ना ^{hdm1r1r4r6}, वथा ^b, अथ ^r, -स्त्री ^{fk},
अपौ ⁿ.—अवाद्ध्युः ^{r1r4r6} (RV. i. 158. 5), अपाद्ध्युः ^{hm1fkn}, उपाद्ध्युः ^r, आद्ध्युः ^b.

^a The following four and a half ślokas (21-25^{ab}) are quoted in the Nītimāñjarī on
RV. i. 18. 1 and i. 158. 5; cp. Sāyaṇa on RV. i. 158. 3, 4. ^b Cp. RV. i. 158. 5: *dāsā
yad iṃ susamubdham avādhuḥ*; cp. Nirukta iv. 6: *tritaṃ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast ^a.

चैतनो hm^1r (=RV. i. 158. 5), चैनतो $r^1r^4r^6$, चैत fk , चैतनो b . — अपाहनत् hdr , उपाहनत् m^1 , अपाहत fk , अपातह b , अपाहरत् n .

^a Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṁ dāsa uro aṁsāv api gdhā*.

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*udā*).

महता Bn , सहसा m^1 .—वृतां $m^1r^2r^5r^7n$, वृतां fk , वृतः b .—^aन्यनुदक्षैव $r^2r^5r^7$, ^aन्यनुदक्षैव fk , ^aन्यनुदक्षैव b , ^aन्यनुदक्षैव m^1 .—ततोदोन्मोहित b , ततोदोन्मोहितो $r^2r^5r^7$, ततोदोन्मोहिति (भृशम्) m^1 , ततोदोन्मोहिति (भृशम्) fk , न तु दानहतो n .—This śloka is omitted in hdr , but is found in $b f k r^2 r^5 r^7 m^1 n$.

24. Now the currents (*nadyah*)^a threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed^b in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नप्र b , तं नृपं $r^5r^7n(g)$, तन्नप्र $fn(ab)$, तनयं n , नवः सर्वाः hdm^1r (नवः occurs in RV. i. 158. 5). That नवः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत् fkr^5r^7n , समुदक्षिपत् b (the plural changed to the singular probably owing to the loss of the plural नवः), समुत्खिदन् hdm^1r . The form उदक्षिपन् occurs again below, iv. 88.—युक्तां $m^1r^2r^5r^7$, युक्तो b , युक्तम् fk , दासीम् n .—²⁴^{cd} is wanting in hdr , but is to be found in Bm^1n .

^a Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāḥ*, 'the most motherly streams did not swallow me up.' ^b I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣīvat and others.

राज्ञा $m^1r^2r^5r^7n$, राज्ञां $b f k$.—प्रहितां दासीं भक्तां $r^2r^5r^7$, प्रहिता दासी भक्ता $m^1 b f k$, प्रहितां ज्ञात्वा शुद्धां n .—मत्वा महातपाः $r^2r^5r^7$, मत्वा मतपाः b , मत्वा मतयाः f , मत्वा रमे तथा m^1 , (ज्ञत्वा) रमन्मनिः n .—²⁵^{ab} not in hdr , but in Bm^1n .—जनयामास चोत्थाय hdr , सोऽजीजनद्दृशं सैकान् $b f k r^2 r^5 r^7$ (^aकाद् $r^2r^5r^7$), सा च कक्षीवतं जज्ञे n .—²⁵^{cd} omitted in m^1 .—The end of the *varga* is here marked by ५ in hdb , by ६ in f , not at all in m^1k .—In hd the *varga* has only three ślokas.

6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव चैव hm^1r , तुष्टाव विव bfk , तुष्टावेति व f (सुताभ्याम्) r^5r^7 .— $°$ व्यौ तु hm^1r , $°$ व्यौ ते b , $°$ व्यौ त fk , $°$ व्या त r^5r^7 .

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Ṛbhus*. The two (162, 163) following (beginning) 'Not us' (*mā naḥ*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*īrmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परं bfr^5r^7 , परं hm^1r . The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svaryūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयूध्यास् m^1r , सयूध्यास् $hdbf$, सयूध्यास् k .—तस्य m^1bfr , तच्च hd .

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)^a, of the basket (*sūna*)^b, of the pots (*caru*)^c, and of the oblation (*havis*)^d,

भविष्यं चाह भूतवत् $hm^1r^2r^5r^7$, भविष्यंतं च भूतवत् bfk ($°$ तत् f), हविष्यं चाह सूनवः r .—तस्य m^1 , तस्यन् hd , तस्मिन् r , तत् bfk .—मांसस्य सूनस्य hm^1r , सौनस्य च मांसस्य bfr^5r^7 ($°$ नस्यं r^5r^7).—चरूणां r^5r^7 , चतुर्णां hm^1r^3 , चतुषां r , वरूणां b , वरूणा fk .—हविषस्तथा hm^1r^3r , क्व विषान्तथा r^5r^7 , क्विविद्या bfk .

^a Cp. i. 162. 9: *asvasya kraviṣaḥ*; see also 10, 12, 13. ^b The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm^1r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

māṃsaṃ . . *sūnayābhṛtam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *carūṇām* occurs. d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsa*s) and upper covering (*adhivāsa*)^a, and of his body (*gātra*)^b which is mentioned as about to be dissected (*viśasya*)^c, of the spit (*śūla*)^d and the post (*sthūṇā*)^e, and of the axe (*svadhiti*)^f there is here (*atra*) laudation.

यद्विशस्य च कीर्तितम्^{hm¹r³kr²}, यद्विशस्य च कीर्तनम्^{fb}, यद्विशस्य च कीर्तनम्^{r⁵}, स्वधितेऽथ प्रकीर्तनम्^r (by mistake from the next line).—गात्रस्य शूलस्थूणानां^{m¹}, गात्र-शूलस्थूणानां (no च)^{hd}, गात्रशूलस्थूषाणां च^{r²r⁵}, गात्रस्थूलस्थूषाणां च^b, गात्रशूलस्थूषाणां च^f.—The end of the *varga* is here marked by ६ in ^{m¹b}fk, not in ^{hd}.

^a Both *vāsa*s and *adhivāsa* occur in i. 162. 16. ^b The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. ° Cp. i. 162. 18: *gātrā* . . . *paruṣ-parur*

. . . *vi śasta*; cp. 19: *aśvasya viśastā*, and 20: *mā te* . . . *aviśastā* . . . *gātrāṇy asinā mihū kaḥ*.

^d Cp. i. 162. 11: *te* . . . *abhi śūlaṃ nihatasya*. ° The word *sthūṇā* does not occur in the hymn, but its equivalent *aśva-yūpa* is used in i. 162. 6, and *svaru* in 9. ^f The word *svadhiti* occurs in i. 162. 9, 18, 20.

7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)^a (and) praise at the same time of Indra-Pūṣan^b.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)^c is stated to be addressed to the All-gods.

छागस्य^{hm¹r³b¹kr⁵}, मागस्य^r.—सह युतिः^{m¹r}, सह युतिः^h, च कीर्तनम्^{fkr²r⁵}, च प्रकीर्तनम्^b.—चाच इन्द्रा^r, चाचिन्द्रा^{MSS.}—31^{ab} is omitted in d, 31^{cd} in f.

^a The goat is mentioned three times in this hymn, twice as *aḥa* (2, 4), and once as *chāga* (3). ^b In i. 162. 2 along with the goat. ° The term *asyavāmiyaṃ* (*sūktam*)

is also used in Rgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravāddāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers^a are spoken of in the third person (*parokṣa*)—I will explain (them).

तत्र b, त्वच r, वच hd.—चात्र कीर्तनम् hm¹r, चानुकीर्तनम् b.—32^a omitted in fk.—
वक्ष्यामि bm¹, वक्ष्या fk.—चतरस्त्रयः m¹, शतरस्त्रयः bfk. The next śloka and the contents
of RV. i. 164. 1 make the emendation आतरस् certain.—32^d wanting in hdr.

^a Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, *R̥gvidhāna*, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)^a: (his) seven rays are praised^b.

आता तु hdr, आ तु m¹, आता च bfk.—तृतीयोऽत्र hm¹r, तृतीयोक्तः r⁵, तृतीयोक्तं bfk.—सुताः hm¹r, सुताः bfk.

^a Cp. RV. i. 164. 1: *tṛtīyo bhrātā ghṛtaprṣṭhaḥ*, explained by Yāska, *Nirukta* iv. 26, as the terrestrial Agni: *ayam agniḥ*. ^b The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects^a; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons^b.

पाति hm¹r, वाति bfk, वानि r²r⁵.—अहोरात्रान् r⁵, अहोरात्रा hbfk, अहोरात्रं m¹r.—दिनान् hm¹r⁵fk, दिवान् b.—ऋतून् hm¹r, रज्ज् f, सन्तद्ध्यं b, पक्षांश्च r⁵.—परिवर्तिनः b, परिवर्त्तिः fk, परिवर्तनम् hm¹r, परिकीर्तनम् r⁵.—34^b = vii. 24^b.

^a Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24. ^b Yāska, *Nirukta* iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṃśatis ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)^a the seer celebrates the year (*saṃvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold^b;

च त्रिधा br²r⁵, च तृमा f, त्रिविधा hr.—द्वादशधैव च hm¹r, द्वादश वापि च bfk, द्वादशधापि वा r⁵.—35^a has the following form in Sāyaṇa: त्रिधा द्वादशधा षोढा पञ्चधा सप्तधा तथा.—कीर्त्तयन्नृषिः bs, कीर्त्तयन्नृषिः hr (०र्त्तं h), कीर्त्तयन्नृषिः f.—The end of the *varga* is here marked by ७ in hdbfk, not in m¹.

^a That is, RV. i. 164. 12–16. ^b This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*.

8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)^a and the cow (*dhenu*)^b, the buffalo (*gauri*)^c, Vāc^d, Sarasvatī^e, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods^f;

चेचज्ञानं hdr³b, चेचं ज्ञानं r⁵, चचज्ञानं m¹fkr.—गौरीं hdr, गौरी m¹bfb.—धर्मं पूर्वयुगीयं च m¹r, धर्मं पूर्वयुगी पंच hdr³, धर्मपूर्वयुगानां च bfbkr²r⁵.—साध्यान् hdm¹r, साध्यां b, साध्या fkr.—देवगणां hdm¹r, देवगणा f, देवराणां b, देवराणा k.

^a This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajātam?* ^b Referred to by this name in i. 164. 26. ^c i. 164. 41. ^d i. 164. 45. ^e i. 164. 49. ^f i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)^a, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world^b;

कर्माणि अपि° bfb, कर्माणि त्वपि° hdr.—जगति bfbkr²r⁵, जगती hdm¹r.—स्यासु° br²r⁵, स्यासु° fkr, स्यान्° hdm¹r.

^a In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . dhrājir ekasya dadṛṣe na rūpam*. ^b It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)^a of water (*vār*) by the (Sun's) rays and its discharge again^b. There is here also glorification of the activities of Parjanya, Agni^c, and Vivasvat^d (the Sun).

रश्मिभिर्वारो bfbkr², रश्मिभिर्वारां r⁵, रश्मिभिश्चैव hdm¹r.—विसर्गं m¹r, विसर्गः hd, विसर्ग b, विसर्गं fkr².—चात्र hdm¹br, चास्त्र fkr²r⁵r⁷.

^a In i. 164. 51^{ab}: *samānam etad udakam uc caity ava cāhabhīḥ*. ^b Cp. above, i. 68 and ii. 19. ^c In i. 164. 51^{cd}. ^d In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvatī'^a, while Vāc they call Sarasvatī^b.

वाक्प्राणौ hdm¹r, वाक्प्राणौ bfb.—प्राणो hr¹r³r⁴r⁶m¹, प्राणा bfb, प्राण k.—39^d = ii. 51^d.

^a In ii. 51 Sarasvat is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52^d: *sarasvantam avase johavīmi*. ^b Cp. ii. 51, where Sarasvatī is identified with Vāc in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. Prāṇa alone knows it: hence he (Prāṇa) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

चैत्रं hrbfk, चत्रं m¹.—चैत्रं bfr, चैत्र hd.—The end of the *varga* is here marked by ८ in hdm¹bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud^a; its *dhūma* is water^b or garment^c. The bull^d is Soma; and the three lords^e (*adhipa*) are his purifiers^f.

मेघे m¹kr², मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m¹fkr².—वास r, यास f, पास b, पाश k.—अधिपा: m¹br, अधिपा fk.—41 and 42 are not found in hdr¹r²(r³?)r⁴r⁶.

^a This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. ^b Cp. Meghadūta 5: *dhūma-jyotiḥ-salīla-marutāṇaṃ saṃnipātaḥ . . meghaḥ*. ^c That is, as the envelope of the cloud; cp. op. cit. 61. ^d That is, in RV. i. 164. 43^e. ^e That is, the *trayaḥ keśinaḥ* in RV. i. 164. 44. ^f As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gaurīḥ*: i. 164. 41) is addressed to the All-gods^a; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya^b; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya^c.

खात् m¹r, खा bfk.—स्तुति: m¹br, स्तुति f, स्तुति k.—इमे सौर्यौ m¹, इमौ सौर्यौ r, इमे सौर्यौ b, अमे सौर्यौ fk.—सौरी वान्वा m¹b, सौरी चान्वा r, सौरी चरत्वा f, सौरं चरत्वा k.

^a Cp. Sarvānukramaṇī: *gaurīr iti . . etad-antaṃ vaiśvadevam*. ^b Cp. Sarvānukramaṇī: *indram mitram sauryau*. ^c Cp. Sarvānukramaṇī: *antyā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramaṇī, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise^a: it lauds knowledge. And because it contains many statements, water (*salīla*)^b is (also) mentioned (in it)^c.

अल्पस्त्वन्वेतज् $r^1 r^2 r^4 r^6 m^1$, अल्पस्त्वन्वेतज् h d.—ज्ञानमेव $r^1 r^2 r^4 r^6 m^1$, ज्ञानमेव h d. r^2 must in R's note on this line be a mistake for r^3 , for bfk, with which r^2 regularly agrees, omit this śloka, while $hr^1 r^4 r^6$, with which r^3 otherwise agrees, have it.

* The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṣa jñāna-...-prasāṃsū ca*. Hence 43^{ab} must have belonged to the original text. ^b *Salīlāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. ^c 43^{cd} looks like a later addition.

44. ^a (The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*)^b dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts^c, all the even ones, including the last^d, are Indra's,

मारुतैर्द्भुक् fk, मारुतैर्वक्त्रु b, मारुतैर्द्भुक् h d m¹ r.—परमः स्मृतः h m¹ r, परमस्ततः f k r² r⁵, परम स्थितः b.—सर्वाः h m¹ r, तच्च b f k i⁵.—सहान्वया b m¹ r, सहाव्यया d f k, संहान्वया h.

^a Ślokas 44-55 are translated by Sieg, Sagenstoffe, pp. 108 f. ^b Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). ^c Cp. Sarvānukramaṇī: *tr̥tiyādyayujō marutāṃ vākyaṃ*. ^d That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*)^a of the triplet there^b is attributed^c to another^d.

मारुतवक्त्रु h m¹ r, मारुत्वक्त्रिस् $r^5 r^7$, मारुत्वक्त्रिस् b, मरुतस्त्रिस् fk.—उत्तरः h m¹ r³, उत्तराः b r⁵ r⁷, उत्तसः f, उत्तमः k r (cp. Sarvānukramaṇī, अन्त्यवृत्तः).

^a With *kartṛtvam*=*ārsakam* cp. *krtrā*=*dr̥ṣṭvā* in the obviously spurious line above, ii. 77. ^b At the end of RV. i. 165. ^c The authority here vaguely indicated is probably the Ārṣānukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*tr̥tiyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). ^a That is, to one who is different from those of 1-12. I regard 45^{cd} as a later supplementary addition, both on account of the wording (*karṭṛva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers ^a.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts ^b.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m¹fkr. Sieg, p. 108, note ⁸, gives इतिहासः as the reading of b. — परिकीर्त्यते m¹b, परिकीर्त्यते f, परिकीर्त्तये k, परिकथ्यते r. — मरुद्भिः hm¹r, मरुद्भिश्च b fkr²r⁵.

^a This line (46^{ab}), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns 1. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43^{cd}, 45^{cd}, 46^{ab}) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. ^b The text of 46^{cd}-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते चैन्द्रम् r²r³r⁵r⁷, ते वैन्द्रम् hdm¹, ते वेन्द्रम् b, तच्चैन्द्रम् fk. — वेद hdm¹r, बोधि fi²r⁵r⁷, बोधि bk (the former is probably the better reading; ep. विदित्वा तपसा below, 59). — तत्त्वतः hdk, तत्ततः f, तत्त्वतः r, च तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts ^a also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरूपेन्द्रं hm¹, निरूपेन्द्रं dr, निरूपेद्रं fk, निरूप्यमि b. — तन्विति hdm¹r³r¹r⁴r⁶, तदिति fkr, वदिति b. — च चिमिः b fkr, तु चिमिः r¹r⁴r⁶, पञ्चमिः hm¹r³ (Śaivānukramaṇi: मारुतं हि: *hi* = three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by ९ in hbfk, not in dm¹.

^a That is, with the last triplet of 165 as well as with the following three hymns.

10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*śahasram*: i. 167. 1) he^a wishes to give the oblation which he had prepared (*nirupatam*) for Indra to the Maruts^b.

इति चैवेन्द्रं hm¹r, इत्यनेनेन्द्रं b, इत्यनेनेन्द्रं r²r⁵r⁷, इत्यनेनेन्द्रं fk.—सहस्रमिति चैतया hm¹r, सहस्रं त ऋचा व्यं r²r⁵r⁷, सहस्रं त ऋचा व्यं fb, सहस्रं त ऋचा व्यं k.—निरुपं hm¹r, निरुपं f, निरुपं b, निरुपं k, निरुप्य (यद्विः) n.—इच्छति hdm¹r, इच्छतः fbr⁵r⁷n, इच्छ kr².—Sieg, p. 109, note ², prefers the reading इच्छतः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

^a The four and a half ślokaś, 49^{cd}-53, are quoted in the Nītimañjarī on RV. i. 170. 1. ^b Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ saṃpradītsāṃ cakāra*; *sa indra etya paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)^a said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there^b is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'^c?

तद्भावम् bfr²r⁵r⁷, तद्भावम् k, तद्भावम् hdm¹r.—इन्द्रो Bhdm¹, त्विन्द्रो r.—तमव्र-
चीत् hdm¹r, ततोऽब्रवीत् Bn.

^a Cp. below, vi. 38: *viditvā tasya taṃ bhāvam*. ^b 50^{cd} closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kaś tad veda yad adbhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvastanam*: see Roth, Erläuterungen, p. 6. ^c Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'^a. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'^b.

कस्यचित्त्वर्थसंचारे r²r⁵r⁷, कस्यचिन्वर्थसंचारे b, कस्यचित्त्वर्थसंचारे fk, कस्यचित्त्वर्थसंचारे r, कस्यचित्त्वर्थसंचारे m¹hd (°त्वथ° hd), कस्यचिन्नार्थसंचारो n, कस्यचित्तार्थसंचारो n(abgm), cp. RV. i. 170. 1, अभि संचरेष्वं.

^a 51^{ab} is a paraphrase of RV. i. 170. 1^{cd}: *kasya cit=anyasya, cittam eva=cittam uta ādhītam, arthasaṃcāre=abhi saṃcareṇyam, vinasīyati=vi naśyati*. In Nirukta i. 6 *ādhītam* is explained by *ādhyātam=abhipretam*. ^b *Bhrātaraś tava*=RV. i. 170. 2: *bhrātaro marutaś tava*.

52. 'Agree with the Maruts^a; slay us not, Śatakratu'^b. But in the (stanza) 'Why us, O brother?' (*kiṃ no bhrātāḥ* : i. 170. 3) Indra reproached Mānya^c (Agastya).

संप्रकल्पस्व fkr²r⁵n (cp. RV. i. 170. 2, कल्पस्व), संप्रकल्पस्व b, संप्रकल्पस्व hdm¹r.—
नः br²r⁵r⁷n, RV., नं f, न k, च hdm¹r.—इति त्वस्यां hm¹r¹fk, इति न्वस्यां b, इत्यितस्यां n.

^a *Marudbhīḥ saṃprakalpasva*; cp. RV. i. 170. 2 : *tebhīḥ kalpasva sādhyā*. ^b *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samaraṇe vadhiḥ*. ^c Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdhā*) Indra. After propitiating him, he made over the oblation to them (the Maruts)^a.

स्वरमित्यस्यां hm¹r¹fk, स्वरमित्यस्यां b, स्वरमत्प्रिया n.—बुध्यम् hm¹r, बुद्धम् b, कृद्धम् fkr²r⁵r⁷n.—प्रशामयत् hm¹r, प्रसादयत् br²r⁵n, प्रसाधयत् r⁷, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165 : *tān . . kayāśubhīyenaśśamayatām*, and TMB. xxi. 14. 5 : *agastyo . . tenaśśamayat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवननं brn, सवनं fk, संगमनं Am¹.—The end of the *varga* is here marked by 90 in hdf, by 99 in b, not at all in m¹k.

^a The second line (53^{cd}) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

11. RV. i. 171-178. Agastya and Lopāmudrā : RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

थ B, च hm¹r.—निपातेन ऐन्द्रेषु r, निपातेनैन्द्रेषु hdm¹b¹fk, निपातेषु ऐन्द्रेषु r⁵r⁷.—
मरुतः सुतान् m¹, मरुत सुतान् hd, मरुतसु तान् r, मरुतः सुताः br⁵r⁷, मरुत सुतिः k,
मरुत सुतीः f.—Before 54, b¹fk¹(r²r⁵r⁷?) add the following śloka (wanting in hr¹r⁴r⁶m¹):

पूर्वया सांत्वयन्निद्रो^a ह्यगस्त्यं स्नेहकाम्यया ।

एवं संवननं कृत्वा प्रादात्तेभ्यः स तद्विविः ॥

^a r, सांत्वयादिद्रो f, सांत्वयादिद्रो k, सांत्वयाद्वद्रो b. ^b r, अगस्त्य स्नेह^o f, अगस्त्य स्नेय^o k, अगस्त्य स्नेह b. The correct form of the first line was probably पूर्वया सांत्वयदिन्द्रमगस्त्यः स्नेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53^{cd}.

55. Pleased at heart the seer praised the Maruts again separately^a in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm¹ bfk.—पृथक्पृथक् bkr²r⁵r⁷, पुनः पृथक् hm¹r.—प्रति fhm¹, प्रेति hdr, प्रीति k.—इन्द्रं षड्भिः परैस्तु सः hdm¹r, गायत्षड्भिः शचीपतिः B (गायन् r²r⁵r⁷).

^a That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsaḥ*: i. 173. 3-6) is praised with them^a. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तैः सह b, ते सह fm¹, ते सहा k.—This śloka appears in bfm¹, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvāṇāḥ*, is based on it.

^a Cp. Sarvānukramaṇī: *marutvāṇas tv indro devatā*.

57. The seer^a began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)^b.

ऋतो bfk¹r⁴r⁶, ऋतु^o hm¹r.—ऋषिर् hrbfk, ऋषेर् m¹.—लोपामुद्रां has been misprinted लोपमुद्रां.—The end of the *varga* is here marked by ११ in hdbfk.

^a That is, Agastya. ^b The Nītimañjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity^a of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)^b, sang the last two (stanzas: 5, 6).

सर्वे m¹fr, सर्वे hbk.—श्रुत्वेन m¹, उत्कृतेन r(r¹r⁴r⁶), न त्वेन: hd, न त्वेतत् b, न त्वेन: r²r³, न त्वेन fk, न त्वेतत् r⁵r⁷. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to श्रुत्वेन: having been the original reading; see note^b.

^a Cp. iv. 47: *saṃvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*. ^b Cp. Sarvānukramaṇī: *saṃvādaṃ śrutevāṅte vāsī brahmacārī gantye . . apaśyat*; and Śāyana on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutevā tatprāyaścittaṃ cikīrṣur uttarābhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' ^a.

प्रशंस hm¹r³r⁵, प्रशंस r, प्रशंस b, अशंसतां fk.—गुरु r, गुरु m¹bfk, गुरु hd.—
*वजिघ्नतुः hm¹r, *मिजिघ्नतुः bf, *मिजिघ्नतुः k.—*भावनागा असि bfk₁, *भौ ह्यनागो
सूति Am¹.

^a RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65–68, and by Sieg, Sagenstoffe, pp. 120–126.

61. Then with the five hymns (i. 180–184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the Āsvinis; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरेति परेण hdr¹r⁴r⁶, कतरेण परेण m¹, कतरेण (only) b, सूक्तेन कतरेण rfk,
सूक्तेन कतरेति r⁵.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasaḥ*)^a; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an Āpri hymn^b—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm¹bfk.—समिद्धोऽद्याप्रियो bf, समिद्धो ह्याप्रियो kr²r⁵r⁷,
समिद्धाप्यो hr, समिद्धाध्यो d, सामिद्धाध्यो m¹ (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—
मिममे नयेति च hm¹r, मे च नयामये bfk²r⁵r⁷ (Sarvānukramaṇī: अग्ने नय . . . आग्नेयम्).

^a That is, the All-gods (*viśvān devān*). ^b According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tusṭāva* in 61^c. The reading of A is irregular in its Sandhi (*samidhāpryaḥ* = *samidhā āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Bṛhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191)^a, is of esoteric import (*upanīṣat*)^b. Some consider this to be a praise of Waters, Grass, and the Sun^c.

परम् hm¹r, पराः b, परा fkr²r⁵r⁷.—सुतिं hdrk, सुतिर् b, सुति f.

^a Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopaniṣat* = *kaṅkata upaniṣat*). ^b On the meaning of *upaniṣat* as used here, cp. Śaṅguruśiṣya on RV. i. 50.

^c Cp. Saivānukramaṇī: *kaṅkataḥ . . upaniṣad . . ap-trṇa-sauryaṇ viśaśaṅkāvān agastyāḥ prābravit*.

64. Or Agastya, in fear of poison ^a, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure ^b (*naṣṭarūpa*) ^c.

ददर्श तदगस्त्यो वा hm¹r, ददर्शैतदगस्त्यस्तु B.—अदृष्टाख्यो hm¹B, अदृष्टाख्यो r.—
नष्टरूपः B, विश्वरूपः hm¹r.—सूक्तस्यान्वो hm¹B, सूक्तस्यांसो r.—दृचः m¹, दृचः hdr³,
दृचः bf, द्विजः k, तृचः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm¹.

^a Cp. the quotation from the Saivānukramaṇī in note ^c on the preceding śloka.

^b No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vṛścika*, which occur in it, the sense of the former is quite uncertain, while that of *vṛścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṇ hi dr̥ṣyate* which is used several times in the BD. (iii. 76 &c.). ^c The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

Maṇḍala ii.

13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam* : ii. 1). Then 'With sacrifice' (*yajñena* : ii. 2) and 'Agni kindled' (*samidhho agniḥ* : ii. 3) are (respectively) addressed to Jātavedas and Āpṛī stanzas. Then with the seven (hymns : 4-10) 'I call' (*huve* : ii. 4) (he praised) Agni.

असौद् hm¹r, सौति r⁵r⁷, सति f, सति k, वेत्ता b.—जातवेदसम् bfr²r³, जातवेदासम् hd, जातवेदसम् m¹r.

66. ^a Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm¹rn^s, संघोज्य bfk¹2¹5r⁷.

^a The Nītimañjarī on RV. ii. 12. 1 quotes 66-69; Sāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इद्रमिति hm¹rn, इद्र इति b¹ks.—मत्वा तु hm¹rks, मत्वा द्वौ bn, मत्वा तौ fr⁵.—चोमौ Bm¹ns, चैव h¹dr.

68. The seer becoming aware of the intention (*bhāva*)^a of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātaḥ*: ii. 12).

^a Cp. above, 59: *viditvā . . tayoṛ bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उक्तेषु hm¹r¹fb, कीर्त्येषु r¹r⁴r⁶.—भीस्तावाशु विवेश ह hdm¹r, भीतौ सुषुपतुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyupyā cumurim dhuniṇ ca jaghantha*).—निबर्हयत् hdm¹, न्यवर्हयत् r, न्यवर्हयत् b, त्ववर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

अपि hm¹r, इदं br⁵r⁷, इद्रं f, इद्र k.—मां hm¹b¹fk, मा rr¹r⁴r⁶.—पश्य hm¹r¹b¹fk, पश्य r¹r⁴r⁶.—प्रियत्वं hm¹b¹fk⁵, प्रियत्वं rr¹r⁴r⁶ (Mitra thinks the correct reading of this passage should be: मांसं खे पश्यं प्रियस्त्वम्!!).—ह्यागतो hm¹r, यागतो b¹fk, चागतो r⁵.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers^a,

वरं hm¹r, वरान् b¹fk.—वर Am¹, वरः b¹fk.

^a The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes^a and wealth. We, O Indra, turn our thoughts (*dhīmahe*)^b to thee ;

इन्द्र धीमहे hdm¹, इन्द्रमीमहे r⁵, इन्द्र धीमहि r, इन्द्र वामहे kr², इन्द्रा वामहे f, इन्द्रा वीमहे b.

^a The expressions *suvirāḥ* and *vāk cāstu hṛdayamgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāṣo vidatham ā vadema*, and by ii. 21. 6^{cd}: (*dhehi*) *poṣaṃ rayiṇām, arisṭim tanūnām, svādmānam vācaḥ*.

^b The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhimahi* in R is doubtless due to the influence of that form in the *Sāvitrī* (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth^a, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītaraḥ*)^b.

त्वां च विजानीमो hm¹rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, जन्मनि जन्मनि f, ह्यजनि जन्मनि hdr¹r³r⁴r⁶m¹ (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, जन्मनि for जन्मनि).—त्वन्नतस् hm¹rb, त्वां ततस् r¹r⁴r⁶, यज्ञतस् fk.—मापगास्त्वं m¹, मापगास्त्वद् hdr, माप्रागाच्च f, माप्रागाच्च r⁵r⁷, मापच्च b.

^a That is, probably, in every form thou assumest. ^b This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakis t̥vad rathītaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*): he chose all this as a boon. The Lord of Śacī hearing that^a,

तदिदं br, तदिवं fk, तदिमं m¹.—वार्यस् f, वायम् b, चार्यम् m¹, चार्यम् r.—अष्टान्यृचान्यया r, अष्टानि चान्यया m¹, अष्टानप्रियांत्यया b, अष्टानप्रिवान्यया fk.—This śloka is not found in A, but b f k m¹ r have it.—The end of the śloka is here marked by १४ in b f k, not in m¹.

^a That is, the prayer of Gr̥tsamada stated in 72, 73.

15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराषाट् hdm¹, रथांगं B.—तु Bhdm¹, त्वां r.—ऋषिश्चास्य hm¹r f b, स विश्वास्य k.

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramḍara*) himself affectionately honoured him,

चैवं hm¹r, तौ च bfk.—०सदनं hm¹r, ०भवनं br²r⁵r⁷, ०भुवनं fk.

77. and paid reverence^a to the seer with ceremony prescribed by rule^b. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमृषिं चाभ्यपूजयत् r²r³r⁴r⁶d, तमृषिमभ्यपूजयत् hm¹, तमृषिश्चाभ्यपूजयत् r, तमृषिश्चाभ्यपूजयेत् b (transposition for ०षिश्चाभ्य^०?), तमश्चाभ्यपूजयत् f.

^a Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

^b Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)^a delight (*mādayase*) us, therefore, being the son of Śunahotra^b, you shall be (called) Gr̥tsamada by name^c.

त्वमस्मान् r, त्वगस्मान् b, त्वमस्माद् hdm¹, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

^a Cp. Yāska's etymology, Nirukta ix. 5 : *gr̥ṇa iti medhāvināma gr̥ṇāteḥ stutikarmaṇaḥ*.

^b Cp. Ārṣānukramaṇī ii. 2 : *aurasaḥ śunahotrasya* ; and Ṣaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii : *śunahotraputraḥ*. ^c Cp. Ṣaḍguruśiṣya, ibid. : *paścād indreṇoktagr̥tsamaḍanāmā*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2-3^{ab}.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्पतिम् hdm¹r, ब्रह्मणस्पतिः bfk.—The end of the *varga* is here marked by १५ in hbfk, not in m¹.

16. Deities of RV. ii. 23-30.

80. Now he praised Br̥haspati also in those (stanzas) in which (that form of) the name (*liṅga*)^a appears. He praised him also^b with the four (hymns) after this (ii. 23-26)

दृष्टलिङ्गाभिरेव च hm¹r, दृष्टलिङ्गस्त्वैः सह r⁷, दृष्टमिङ्गस्त्वैः सह b, दृष्टलिङ्गस्त्वैः सह fk (cp. Sarvānukramaṇī on ii. 23 : बार्हस्पत्यास्तु दृष्टलिङ्गाः).—तमव्यभि^० bfr, तमव्यभि^०

k, तमभ्यमि° hdm¹r¹r³r²r⁷.—°मिरित kr⁵, °मिरिति r³, °मिरिरि hd, °मिरेत r⁷, °मिरत m¹fr, °मिरव b.

^a The Sarvānukramaṇī has the same word *dr̥ṣṭalingā*, which Śaṅguruśiṣya explains as follows: *tatra br̥haspate devanida ityādi-dr̥ṣṭa-br̥haspati-śabdād br̥haspatidevatyāḥ*.

^b That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79° because 80^{ab} is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or ^a (he praised) Br̥haspati incidentally (*prasāṅgāt*) and Brahmanaspati strictly speaking (*eva*) ^b.

सहेन्द्राब्रह्मणस्पती hrbfk, महेन्द्राब्रह्मणस्पती dm¹.—°ति प्रसङ्गाद्वा hm¹r, °तिप्रसक्त-त्वाद् bfr²r⁵.—°पतिमेव च hm¹bfr, °पतिमेव वा r⁵.

^a As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Br̥haspati is *rgbhāj* (80) or *nipātabhāj* (81). ^b The Sarvānukramaṇī gives the deity of ii. 23-26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭalingāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed ^a.

To Mitra, Varuṇa, Dakṣa, Aṁśa, Tuvijāta ^b, Bhaga, Aryaman,

दयोः hdr³, तयोः m¹r.—82^{ab} is not to be found in bfr²r⁵ (doubtless also r⁷), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83^{cd}.

^a That is, though praised under different names, their activity cannot be distinguished in these hymns. ^b Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148^{ab} (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning ^a 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like ^b.

वारुणे bfr⁵r⁷, वारुणी hdm¹r³.—इत्याद्या hdm¹r³, इत्येषा br⁵r⁷.—स्वप्नाद्य° r³bfr, स्वप्नाद्य° m¹, स्वप्नाद्य° hd.—°प्रणाशिनी k, °प्रणाशिनी fb, प्रणाशिनी: hdm¹r³.—83^{cd} occurs here in hdm¹r³, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note ^c). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82^{ab}, found in A only, and 81^{cd}, which could be spared from the text with advantage, though it is found in all the MSS.

^a The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇi*. ^b The reading of m¹ looks like *duḥsvap-nāgha*^o, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramaṇi add the words *upāntya duḥsvapnanāśmī*, and the Ṛgvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśamani*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm¹r, परं ततः b¹⁵, परं तमः f, परं यतः r², परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8^{ab}) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṃ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा नु hdm¹b, माध्यमा नु fkr².—बृहस्पतिस्तुतिर्यो नस् b, बृहस्पतिस्तुतिर्यो मास् fkr², बृहस्पतिस्तुतिर्यो उस् r⁵, बृहस्पतिस्तुतिर्यो नस् hdm¹r.—तस्व ऋक् r⁵, त्वरे रिन् fk, तत्सविद् b, उत्तमा hm¹r: the reading of the B MSS. is supported by the Sarvānukramaṇi: *yo no bṛhaspatyaḥ taṃ vo māruṭi*.—The end of the *varga* is here marked by १६ in hbfk, not in dm¹.

17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्याद् bfr⁵r⁷, स्यात् hm¹r³, तु r.—आदावस्येति चास् तु b, आदावस्य चास् तु ऋक् f, आदावस्य चान्तिमास् तु r⁵r⁷, सूक्तादावस्य चास् ऋक् r³, सूक्तादावस्य चास् त्वक् hd, सूक्तादावस्य त्वक् m¹, सूक्तादावस्य तु r.—ॐस्वाद्यौ m¹, ॐस्वाद्यौ hdr², ॐस्वाद्यौ f, ॐस्वाद्यौ r, ॐस्वाद्यौ r¹r⁴r⁶, (बावा) नृवि त्वाद्यौ b.—br¹r⁴r⁶ have

अङ्ग at the beginning of the line before द्यावा° (instead of at the end of the preceding line).—वाय चेंद्रौ m¹, वाय चेंद्रौ h, वाय चेंद्रौ d, वाय चेंद्रा r³ (cp. Sarvānukramaṇī: द्वे ऐन्द्रौ त्वाष्ट्रौ वा), तथैवेन्द्रौ r, वैन्द्रियोथवां f, वैन्द्रियौर्वा b, चैन्द्रौ वरौ r⁵r⁷.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḡ and the rest (are praised):

B preceded by these (stanzas: *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' ^a (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुङ्गाद्यास् h, षड् गुम्वाद्यास् m¹d (षट् d), षड् गंगाद्यास् b, षड् चाद्यास् fk, षड् मुखाद्यास् r¹r⁴r⁶, षड् लैङ्गयोग्यास् r.—तथान्यया hm¹rbfk, °न्तया सुता: r¹r⁴r⁶.—87^{ed} are found in B only, not in Am¹.

^a In TS. iii. 3. 11⁵ the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11^{3,4}); these are again preceded by four to Dhātṛ (TS. iii. 3. 11^{2,3}).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

निति ते सृते r²r⁵r⁷, त्विदिति सृतम् b, त्विति सृते fk.—चतस्रस् r²r⁵r⁷, च ॥ तिस्रस् fk, चे तिस्रस् b.—तत्रादौ fr²r⁵r⁷, तत्रादा k, सूत्रावो b.—दधाति नो r²r⁵r⁷, ददाति ना fk, ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te*: ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ*: ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)^a on his left, the seer himself approaching in fear (*bibhyad etya*)^b,

वामतसु hm¹r¹r⁴r⁶, वामदेवसु b, वामदेसु fk, वामदेवो r.—मृगं hm¹r³, मृगान् bfr¹r⁴r⁶ (मृगं in RV. ii. 33. 11).—विभ्यदेत्य ऋषिः स्वयम् hdm¹, विभ्यतेत्य ऋषिः स्वयम् f, विभ्यतेत्य रिषिः स्वयम् b, विभ्यतेत्य ऋषिः स्वयम् r, (सौत्य) ध्वनि निःशब्दः (the last two syllables come from the following line) r¹r⁴r⁶.

^a Or 'beasts' according to six MSS.

^b Or 'afraid of them' according to several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuki śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवास्तौत् hd, नूनेवास्तौ b, रुन्ने चास्तौ f, रुद्रमस्तौत् r³r⁵r⁷.—90^{ab} is omitted in m¹r.—ततः परे hdr, त्वतः परे br⁷, तः परे fk.—The end of the *varga* is here marked by १७ in hfk, not in hdm¹.

18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

°त्यार्त्तवे hbk, °त्यर्त्तवे f, °त्यार्भवे r.—सोमापौष्णे b, सोमपौष्णयो (सुताः) f, सोमा-पूष्णे hm¹r (सोमापौष्णम् Sarvānukramanī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities^a. The stanza 'Forth' (*pra* : 19) praises the two Soma carts : Agni is there incidental (*nīpāta-bhāj*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth ; then follow (21) the two Soma carts^b.

°वायवी पञ्चाय A, °वायव्यं व्यञ्जन्ते b, °वायव्यं विवात्त f, (वेन्द्र) वायव्या अन्त्यास्तु r.—प्राउगास् b, प्रउगास् hdm¹r⁵fk.—अग्निस्तुच hrfk, अग्निस्त्वच b.

^a On these deities cp. above, ii. 27-35; also Sarvānukramanī on RV. i. 3 and ii. 41.

^b According to the Sarvānukramanī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19^c.

93. Now^a Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out^b, uttered a cry (*vavāśa*)^c.

सुतिं hm¹r⁵, सुतं b⁷kr².—ववाशास्थाय दक्षिणाम hm¹r⁵, ववासे प्रति दक्षिणाम r²r⁵r⁷, चवाशे प्रति दक्षिणाम b, ववासे प्रति दक्षि f.

^a This and the following śloka are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

^b Cp. Nirukta ix. 4 : *grīsamadam arītham abhyutthitam kapiñjalo 'bhivavāśe*, cp. Sarvānu-

kramaṇi on RV. ii. 43; R̥gvidhāna i. 31. 3, 4; Max Muller, RV.² vol. ii, p. 8.

^a Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note ^b is an interpolation, it was evidently known to the author of the BD. The stanza which Yūska goes on to quote for *kapāñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि^a hm¹r, एताभ्यामभि^s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm¹.

Maṇḍala iii.

19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi^a who, after ruling the earth^b, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons^c, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm¹rb, प्रशास्त्रं f.—गां यस् b, गायंस्¹, गाय f, गायस् hd, गाथिस् m¹.—^aभ्यगच्छ hdr, ^aभ्यगच्छ b, ^aभ्यगच्छन् r⁶r⁷, ^aभ्यगच्छत् f.—गाथिपुत्रस् hd, गाथिपुत्रस् r, गाथिपुत्रस् fk, गाथ्विपुत्रस् b.—यत्परं च hm¹r, यत्परैति चा f, यत्परैति च b, तत्परे च r²r⁵r⁷.

^a That is, Viśvāmitra, seer of Maṇḍala iii. Śaṅguruśisya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra.

^b This remark of course refers to Viśvāmitra having originally belonged to the warrior class.

^c Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryaḥ*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns^a, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāḥ*)^b.

वैश्वानरीये थ fkr²r⁵r⁷, वैश्वानरीये च b, वैश्वानरीयेति r, वैश्वानरायेति hdm¹ (the pratika of iii. 3). I have omitted the syllable थ because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm¹ यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो hd, आभ्यो m¹, आप्रो r, आप्रियो bfr²r⁵r⁷, आप्रिया k.—दे आपये hm¹r, दे च ये ये b, दे च ये fk, दे अपये s.—त्वच hm¹r, त्वख bfr²r⁵r⁷s, तख k.—दावापृथिव्या उषसो निपाता r³kr²r⁶r⁷, दावापृथिव्या उषसौ निपाता fb, दावापृथिव्यानुषसो निपाता m¹, दावापृथिव्यौ तु निपातभाजाव् r, Ṣaḍguruśiṣya (cp. v. r.).—पितरश्च hm¹rs, पितरोऽथ r³bfr²r⁵r⁷.

^a On the Sandhi व्या उषसौ see introduction to Sarvānukramapī, p. x, and footnote ²; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. ^b Nipāta is here used = nipātin. The last three pādas of 96 are quoted by Ṣaḍguruśiṣya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jātavedas are seen to be praised^a. Wherever (here) one (of them) may be praised or there is no (actual) praise^b, one should know that they are intended to be incidental or to serve as a comparison.

सू येतिका hm¹r, सूयेतिका B.—यचासुतिर्वा hm¹r, तचान्यसुतिर्वा B.—निपात्यर्थाश्चो° hdm¹, निपात्यर्थाश्चो° r¹r³r⁴r⁶, नैपात्याश्चो° b, नैपात्यास्त्वामु° fk, नैपात्यांस्तांश्चो° r.—°पमार्थाश्च hdm¹, °पमार्थाश्च r, °पमार्थाश्च fk.

^a The first pāda has only ten syllables. ^b That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers^a, the Gr̥tsamadas, the Vasisthas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Aṅgirases, the Atris, Aditi, the Bhojas^b, the Kaṇvas, the Bhṛguś, the Two Worlds (rodasī), the Regions (diśah)^c,

कुशिका bfr, कुशिको hdm¹r.—गौतमाश्च hd, गौतमाश्च m¹bfr.—भोजो hm¹rb, भोजो fk.—कण्वो hdm¹, कण्वो hdm¹r, कण्वो b, कण्वो kr²r⁵r⁷, कण्वो f.

^a Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi. ^b That is, liberal patrons, here spoken of as a class (as in RV. x. 107). ^c Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end^a, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnanti) with the deities who own the hymn (sūktabhāj)^b.

°सौम्या° hdm¹, °सौर्या° B.—°मास्तुतेषु ऐन्द्रा° r, °मास्तुतेषु ऐन्द्रा° hdm¹, °मास्तुतेषु ऐन्द्रा° b, °मास्तुतेषु ऐन्द्रा° fk.—°सौर्योषसेषु r, °सौर्योषसेषु hd, °सौर्योषसेषु m¹, °सौर्योषसेषु r²r⁵r⁷,

सौम्योषसेषु b, सौम्योषसेषु f.—सुतास्तु hm¹r, सुतास्ताः r⁵r⁷, no तु or ताः in bfk.—
देवताः सूक्तभाजः r, देवताः सूक्तभाजाः hm¹r³, देवता सूक्तभागिनी bfk, देवता सूक्तभागि-
नीम् r⁷, सूक्तभागिनाम् r⁵.—The end of the *varga* is here marked by १९ in bfk.

^a Cp. above, iii. 52; also i. 22 and below, v. 171. ^b That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū śu na ūtaye*: i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*^a: iii. 8. 1-5).

एते br, ये ते hm¹fk.—काव्याव् r, कव्याव् h d, कव्वम् m¹, कात्वाव् bfk.—यौष्याव् h d, यौष्याव् m¹ bfk, यौषी ह्य r.

^a The correct pratika is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest^a (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)^b. The sixth (hymn: iii. 12)^c is said to be addressed to Indra-Agni.

शेषा वज्रभ्यो fkr, शेषाभ्यो वज्र(यूपेभ्यो) h d, शेषेभ्यो वज्रभ्यो m¹r³, शेषो वज्रभ्यो b.—
व्रश्चनी योक्ता hdm¹, व्रश्चना योक्ता bfk r⁶, व्रश्चनाः योक्त्रि^o r⁵r⁷, व्रश्चिनी योक्ता r.—षष्ठै-
न्द्राप्रमुच्यते h d r, (योक्त्रि) द्राप्ती ऐन्द्राप्रमुच्यते r⁵r⁷, इन्द्राभिन्द्रान्सु b, इन्द्राप्रौद्रान्सु ---fk.

^a That is, all but the eighth and the eleventh stanzas, which are excepted; according to the Sarvānukramaṇī the eighth is optionally excepted: *añjanti yūpastutiḥ. śaṣṭhyādyābhīr bahavo, 'ntyā vraściny, aṣṭamī vaiśvadevī vā*. ^b The text of the Sarvānukramaṇī (also Sīyana) has *vraścini*, but Śaṅkaraśiṣya (*adhikaraṇe lyuṭ*) must have read *vraścānī*.

^c That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uśasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.

अग्निमुषसं वैश्वदेवी $hdm^1r^1r^3r^4r^6bfkr^2$, वैश्वदेवमिमुषसं r : the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramaṇī: *agnim uṣasam ādyāntye vaiśvadevyau*).—दधिक्रामिति Am^1 , दधिक्रा-
व्येति fkr , दधिक्रात्रेति b .—इन्द्रश्च r^5r^7 , इन्द्रश्च b , इन्द्रश्च f , इन्द्रेति hm^1r .—परो
 $hdbfk$, परा r .

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts^a. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor^b. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मारुताश्च Bhm^1 , मारुताश्च r .—अत्विज स्तौति hd , अत्विजः स्तौति r , अत्विजश्चैव
 $br^2r^5r^7$, अत्विजश्चैव fk .—मन्यत hdm^1fk , मन्यतः br .

^a Cp. Sarvānukramaṇī: *tṛcau vaiśvānariya-mārutau*: the last word is explained by Śaṅguruṣiṣya with *dvitīyasya* (*tṛcasya*) *māruto* 'gniḥ. See Geldner, Vedische Studien, iii, p. 160. ^b Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

त्रेयाश्चैव $hdbr$, यूपाश्चैव fkr^2 .—तच्च तु hm^1r , तच्च ह $bfkr^2r^5$.—The end of the *varga* is here marked by २० in bdm^1f , not in k .

21. Deities of RV. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three^a (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue^b.

इहन्तीति hm^1r , इहन्ति त्वा bk , इत्यन्ति त्वा f .—विश्वामित्रः $r^3bfkr^2r^7n$, °मित्र
 hd , °मित्रं r .—समूदिरे $hrbfk$, समूहिरि $r^2r^3r^7$, °श्च संवदन् m^1 , स संवदन् $r^1r^4r^6$.

^a That is, RV. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. ^b 105^{cd} and 106^{ab} are quoted in the Nītimañjarī on RV. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्यार्थं h m¹ n (m), संनिज्यार्थं f k, संनिष्ठार्थं b, स इज्यार्थं n.—सुदासा सह यनृषिः b, सुदासा सह यनृषिः f, सुदास सह यनृषिः h d m¹, सुदासः सोऽहरद्वनम् r n.—शमित्वेते h d m¹, शमित्वेते r, शमित्वेते f, अश्वेत्येते b, अश्वेत्येते k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural^a, and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3^{ab}) or in the (successive) pādas (*pacchah*) 'Down to thee' (*ni te*: 10^c, 10^d, 11^a), in the singular (*ekavat*) in (reference to) the rivers^b;

पच्छे वा h d r, पच्छे वा m¹, पक्क वं b, पक्क वं f, पक्क वं k.—°वन्ति ते h d m¹, °वन्ति ते b f k, °वन्ति ते r.

^a Cp. Nirukta ii. 24.

^b Which speak in the plural in iii. 33. 10^a.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3^{cd}), the speech (being that) of Viśvāmitra^a according to the sacred text (*śruteḥ*)^b. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

°वचः श्रुतिः h d m¹ r, °वचस्तुचे b, वचस्तुचे f k.—एताभिर्चर्गिर्वा h d, एताभिर्चर्गिर्वा वा f, एताभिर्चर्गिर्वा r, एताभिर्चर्गिर्वा b, एताभिर्वा k.

^a According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nadīvacāḥ*), the remaining nine by the seer (*viśvā-mītravacāṇsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī. ^b The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaṅguruśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth^a

षष्ठाष्टम्या h f, षष्ठाष्टम्या d m¹, षष्ठाष्टम्या b, षष्ठाष्टम्या k, षष्ठाष्टम्या r.—चतुर्थी च दशम्या h d m¹ f, चतुर्थी च दशम्या r b k.—The end of the *varga* is here marked by २० in m¹, by २९ in h d f, not at all in b k.

^a Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos to indrastutiḥ*.

22. RV. iii. 31 : an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)^a there is (a stanza)^b addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her^c, that is told in the (hymn) 'Teaching' (*śāsat* : iii. 31)^d. In the stanza 'Not' (*na* : iii. 31. 2) the giving of inheritance to a daughter is forbidden^e.

ज्ञेयौ लै° hdr, ज्ञेये चै° b, ज्ञयावि° fk.—नाम fkr²r⁵r⁷, ताम् b, नारी hdm¹r.—111. तस्यां hm¹i, तस्या bfk.—रेतो वा hdm¹r, रेतोधा bfi⁵r⁷, रेतोबा k.—तच्छासदिति hm¹r, तत्सदिति b, तस्यासदिति f.—प्रतिषिध्यते hm¹r, प्रतिषिध्यति fk, प्रतिषिचति b.

^a That is, of the series of twenty-three (above, 105), viz. iii. 53. ^b That is, iii. 53. 1. ^c *Siñcati reto* is meant for the equivalent of *sekam ṛñjan* in RV. iii. 31. 1^e. ^d RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34, 35. ^e RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)^a.

At a great sacrifice of Sudās, by Śakti^b Gāthi's^c son (Viśvāmitra)^d

तस्यासाह B, तस्याश्चैव A.—सुतम् m¹, सुतम् the rest.—शक्तिना hm¹r¹r³r⁴i⁶, दक्षिणा r, दक्षिणां bfk.—गाथि° hdm¹, गाथि° bfr.

^a That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhavat* to be = *jyeṣṭham* (*bhrātaram*) *iva*. ^b Son of Vasiṣṭha. ^c The form Gāthi (not Gādhi) is supported by the AB. and Sarvānukramaṇī, introduction to Maṇḍala iii. ^d 112^a 116^a are quoted by Śaṅguruśiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis^a gave Speech called Sasarpārī, daughter of Brahmā or of the Sun^b, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'^c loss of intelligence (*a-matim*)^d.

निगृहीतम् hm¹r, गृहीत्वाथ bfk, गृहीत्वा r²r⁵r⁷.—बलाच्चैतः hm¹r, बलाच्चैतः b, बलाच्चैतः fk, बल्लाच्चैतः r²r⁵r⁷.—वसीदद् hm¹r, वासीदद् bfk.—तस्यै bfr, तस्यै k, तस्या

h^{dr}1r⁴.—ब्राह्मीं तु hm¹r⁵, ब्राह्मीं च bfk.—113^{cd} and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112^{cd} and 113^{ab} being paraphrased by him as well as Śaṅguruśiṣya).—114. सूर्यचयादिहाहृत्य Am¹, चयादिहाहृत्य b, चयादिहावृत्य fk, चयादिहागत्य r, सूर्य-वेरमन आहृत्य s.—ददुस्ते hm¹r, तां ददुर् r²r⁵r⁷, ददुर्वै s, ददुर् fk, ददु b.—अमतिं तामपाहन्तु hm¹r, अमतिं तामपागुदत् s, अमतिं तामवावत् b, अमतिर्यामचावयत् f.—The end of the *varga* is here marked by २२ in hdbfk, not in m¹.

^a Cp. RV. iii. 53. 15, 16.

^b Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

^c That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Śakti.

^d The word occurs in RV. iii. 53. 15 (*sasarpārī amatiṃ bādhamānā*).

23. Viśvāmitra and Vāc Sasarpārī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa*: iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्यां m¹r¹r⁴, उपेति चास्या b, उपेति चास्यां hd, उपेति यास्या f, उपेत्य चास्यां r, उपेत्य वाचं r⁵, उप प्रेतिति (the fuller *pratika*) s.—बुबोधयत् hm¹r, न्वयोजयत् s, न्वचेतयत् b, त्वचेत् fk: the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to नुबोधयत्, as the syllable बु could only be accounted for by नु (not न्व), and unaugmented forms are not uncommon in the BD. (e.g. above, 113, *avasīdat*).—दृष्टात्मा hm¹r⁵, प्रतिष्टात्मा b, प्रतिष्टात्मा fk.—तानृषीन्मत्पूजयत् hm¹r bfk, तानृषीन्न्वचेतयत् r⁵r⁷, जमदग्नीन्पूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārī*: iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau*: iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116^{ab} comes before 115^{cd} in bfk.—०नडुहस्य bfk¹, ०नडुहं च hm¹r (RV. iii. 53. 18 has अनकुत्सु): though all the MSS. have डु, consistency requires कु in the text.—गृहान्मज्जन् hm¹r, गृहान्मज्जन् b, गृहान्मज्जन् f.—After 116^{cd} bfk m¹r (not h^{dr}1r³r⁴) add the line:

अनसोऽङ्गानि चोत्थाप्यानङ्गाही गृहान्मज्जौ ।

117. And then going home he deposited (them^a there) in person (*svasārīreṇa*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas^b.

ततश्च b f k r, तन्वश्च h d m¹.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m¹.—आक्वपरीददे m¹, आक्वपरीददे h d (= गक्वपरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117^{ab}:

रथं च स्वशरीरेण¹ गृहान्गक्वपरीददे³।

¹ f k m¹ r, °शरीरं च b. ² b r, आक्वं f m¹, अक्वं k. ³ b m¹ f k, पराददे r. This line and that which appears in B after 116^{cd} seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m¹, 116^{cd} and 117^{ab} appear as follows (117^{ab} thus having three forms in this MS.):

स्थिरावित्यनसोऽगान्यनडुहं च ब्र गृहान्नजन ९६।

तन्वश्च स्वां शरीरं च गृहान्गक्वपरीददे

अनसोऽगानि चोत्थाप्यानङ्गाही गृहात्मजौ ९७।

ततश्च स्वशरीरेण गृहान्तस्व स्वयमाप ह

रथं च स्वशरीरेण गृहानाक्वं चरीददे ९८।

—°द्वेषिण्यः स्मृताः h m¹ r¹ r³ r⁴ r² (?), °द्वेषिणीर्विदुः r, °द्वेषिणी विदुः f b, °द्वेषिणी विधिः k.

^a That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: ā gr̥hebhyaḥ . . ā vimocanāt, 'until we reach home and unyoke.' ^b On 117^{cd}-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Śaṅgurusīṣya (p. 108), who quotes R̥gvidhāna ii. 4. 2; Max Müller, RV.² vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhisāpa*). They are pronounced to be hostile to enemies^a and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r¹ r³ r⁴ r⁶ r², याः प्रोक्ता h m¹ r (cp. Sarvānukramanī: अमिश्रापास्ताः).—The reading of 118^{cd} in the text is that of B; instead of it A has: द्विद्वेषिण्यः स्मृता विद्यादमिचारेषु शब्दते.—द्विषद्वेषास्तु f, द्वेषद्वेषास्तु b, विद्वेषिण्यः h d m¹, विद्वेषिण्यः r¹ r³ r⁴ r⁶.—विद्या चैवामिचारिक्ताः b, विद्यां चैवामिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

^a Cp. R̥gvidhāna i. 19. 4; i. 20. 1.

24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)^a: great guilt arises from repeating or listening (to them)^b;

ता न hm¹r, तु न b, सु न fk.—महा^o hdm¹fk, महान् br.—°दोषश्च जायते hd, दोषः प्रजायते bfr.—119^{cd} is omitted in r¹r⁴.

^a That is, the authorities among the Vasisthas are unanimous on the injurious effect of these stanzas on the Vasisthas. The word *ācāryaka* is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' ^b That is, on the part of Vasisthas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them ^a.

कीर्तितेन hbrs, कीर्तिस्तेन m¹, कीर्त्तनेन fk.—श्रुतेन bfrs, गुणेन hdm¹, corrected on margin to श्रुतेन in h.

^a This śloka is quoted by Śaṅkara to show why the Vasisthas do not listen to these stanzas. Roth, *Zur Litteratur*, p. 108, cites the śloka; cp. Max Müller, *RV.*² vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam*: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121^{cd} is found in B and m¹ only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (^a*devānām asuratvaṃ tad ekaṃ mahat*)^b.

The Aśvins, Mitra, the Rbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ*: iii. 58), 'Mitra' (*mitraḥ*: iii. 59), and 'Here, here, of you' (*iheha vaḥ*: iii. 60).

^a That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvaṃ ekaṃ*). ^b 122^{ab} is found in B and m¹ only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123^{ab} (A) and 124^{ab}, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca*: iii. 59. 8)^a, should be recognized as addressed to the All-gods ^b.

But the last triplet here in the hymn to the Rbhus (iii. 60. 5-7) is addressed to Indra and the Rbhus.

प्रत्यग्निरिव तु hm¹r, प्रत्यग्निरित्युते b, प्रत्यग्निरित्युमे r⁵, प्रत्यग्निरुच्यते fk.—After 129^{ab} bfk have the following corrupt śloka:

उत्तमाभुषसं देवी मध्यमं पुनरुत्तमम् ।

पृथक् च सह च स्तौति कर्मणौ तत्प्रवल्हितम् ॥

—सोमकमेव तु hm¹r, सोमकभूपतिम् br⁵r⁷, पतिः fk.—The end of the *varga* is here marked by २६ in hbfkm¹.

^a Cp. Sarvānukramāṇi: *lingoktadaivatam to eke*.

27. RV. iv. 13-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasā*)'^a,

चायुषोऽर्थाय Bhm¹, चायुर्थाय r.—अञ्जसा न जनिष्ये हं hm¹b, अञ्जसा न जनिष्ये हं f, अञ्जसा नु जनिष्येऽहं r, जनिष्याम r¹r⁴r⁶, जनिष्याण r³.—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m¹.—गर्भमेव Am¹r²n, गर्भ एव kr, वार्भमेव b, गर्भवेतं f.—तु A¹2, तम् bkn.

^a Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The Nītimañjarī on RV. iv. 18. 13 quotes 130^{cd} and 131^{ab}.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśāt*)^a. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r⁶r⁷, अन्वज्याद् bfk, अन्वगात् r, अन्वगात् hdm¹, अन्वगाद् n.—जातमात्रो hm¹b, जातमात्रम् r¹r²r³r⁴r⁶, जामत्रो fk.—जुहाव तु hm¹, जुहाव तम् bfk.

^a That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kaḥ*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note ⁴, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)^a, for ten days and nights, vanquished him with might.

योधयन् hm¹r, योधयेत् r¹r⁴r⁶r² (?), याचयन् fk, यावयन् b.—रात्रीञ्च r, रात्राञ्च f, रात्रिञ्च m¹, रात्र्यां च bkn, रात्र्यञ्च A.

^a That is, after violence had thus been done to him by Indra = *indreṇa balātkṛtaḥ*.

133. Gautama, selling^a him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)^b praised (him with the stanza), 'None, O Indra' (*nakir indra*: iv. 30. 1);

स्वयं तेना^o hm¹r³, स्वयमेवा^o kr⁶r⁷, स्वयमेव (व्यभि^o) f, स्वयनेव^o b, स्वयन्नेवा^o r.

^a Cp. Sāyaṇa on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. ^b I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi*: iv. 30. 7) he halfway (*ardhe*)^a dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्युमर्धे Am¹, मन्युमध्ये bkr², मन्यु मध्ये r.—धैर्यकार्याणि hm¹r, वीर्यकार्याणि fbk, धैर्यायाज्याणि r¹, धैर्यायद्र्याणि r⁴r⁶.—तानृषिः hm¹r, तानृषिः bkr⁵, चारिषु r¹r⁴i⁶.—
The end of the *varga* is here marked by २७ in hm¹b, not in k.

^a The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham*: iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)^a.

संज्ञावस् hdm¹i³, संज्ञवस् bkr²r⁵.—स्तुतिरिवास् हि i⁵i⁷, स्तुतिर्चतस् हि hdr, स्तुतिचिवस् हि b, स्तुतिविसस् हि fkr².

^a That is, the seer praises himself as if he were Indra; cp. Sarvānukramanī: *īndram ivātmanam ṛṣis tuṣṭāvendro vātmanam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note ³, and Sieg, Sagenstoffe, pp. 87 and 95, note ³.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhyaḥ*: iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā*: iv. 28) Indra is praised together with Soma.

त्विति br, त्वेन m¹, त्वेव h¹r⁴, त्वे fk.—सोमेनेद्रः स्तुतः सह bkr, सौमेनेद्र स्तुतः सह f, सोमेन्द्रौ च स्तुतः सह hdr³, सोमेन्द्रौ च सह स्तुतौ m¹, सोमेन्द्रः संस्तुतः सह r¹i⁴.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid*: iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम्^{br}, प्रधानम्^{Am¹fkr²}.—क्रौष्टुकिर्^{hd}, क्रौष्टुकिर्^{fkm¹r}, क्रौष्टुकः^{r¹r⁴r⁶}, क्रौष्टुकः^b.—चैतेन^{Am¹}, चानेन^{fbr}, चान्येन^k.—वृचेनेन्द्रेण संस्तुताम्^{hm¹bfr}, ते वृचेनेन्द्रसंस्तुता^{r¹r⁴r⁶}.

138. मेने आचार्यः^{bfr}, मेने आ^{r²r⁵i⁷}, मेने त्वाचार्यः^{hm¹r}.—वाममृचि स्तुताश्चाव^{hd}, वाममितृक्स्तुताश्चाव^r, वाममितृचि संस्तुता^B.—भगः^{hd}, भनः^b, नमः^k, नमःⁿ.

B 139. Pūṣan is (here) called 'Karūlatin'^a: according to a Vedic text (*śruti*)^b he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun^c.

कखलतीति^{fkr}, कसूत्रंतीति^b.—स्त्रीतीत्याहा^r, स्त्रीतीच्चाहा^b, स्त्रीताश्चाहा^f, स्त्रीतीस्त्राहा^k.—This śloka (139) is not found in A.—m¹ omits 138^{cd} as well as 139, probably owing to 138^{ab} and 139^{cd} ending similarly (शाकट)यनः and (खल)यनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138^{ab}) in m¹, after 138^{cd} in hd, not at all in k.

^a The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. ^b That is, SB. i. 7. 4⁷, quoted by Yāska, Nirukta vi. 31. ^c There is no reference to this statement in the Sarvānukramanī.

29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*); those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)^a.

हरयो ह्यश्वा^{hm¹rb}, हरया ह्यश्वा^f, हरयाश्चश्वा^k.—अपेरश्वास्तु^{r¹r⁴r⁶bfr²r⁵}, ंश्वास्तु^{hdr}, ंश्वस्तु^{m¹} (cp. द्वास्तु in v. r. on i. 107).—हरितश्चैव^{hm¹r}, हरितः प्रोक्ता^B.

^a This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass^a is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣati*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासभो^{fkr²r⁵r⁷m¹}, रासभौ^{hdr³}, रासभा^{br} (the Naighaṇṭuka has रासभावश्चिनोः, but the ंतो before ऽश्विभ्याम् in all the MSS. seems decisive in favour of रासभो).—सहितो^{hdm¹r³}, सहितो^{fk}, मोहितो^{r²r⁵r⁷}, रोहितो^{br} (this is an evident substitution in order to get a plural agreeing with रासभाः).—पूष्णश्च^{hm¹r}, पूष्णस्तु^B.—पृषत्यो^{br⁵r⁷},

वृषयोत्था° f, वृषयोत्था° k, वृषतो hm¹r. —तथोषसाम् B, तथोषसः hdm¹r (अहस्यो गाव उषसाम् Naighantuka).

^a Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāḥ*); the Multiform (*viśvarūpā*)^a is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise^b but seldom.

झावा hm¹rf, झामा r¹r⁴r⁶, झावा bk. — देवतामिक्षु hm¹r, देवतामिक्ष B. — सूयन्तेऽध्वक्षो hm¹r³, सूयन्तेऽध्वे r¹r⁴r⁶, सूयते स्वक्षो br (°यन्ते r), सूयतस्त्वक्षो f.

^a Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati).

^b That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it^a.

तमेव तु br, तमेव त hd, तमेव (no तु) fk. — विद्यात्तस्या° hm¹r, विद्यात्तस्या° b, विद्यात्तत्वा° fk.

^a That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā*: iv. 32. 23, 24), the remainder of the hymn^a, is here called a praise of the two Bays (of Indra)^b. And the four (words) after it^c, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāni*)^d.

हयो° b, हयोः r, हर्या fk, धर्धश् hm¹r³, धर्धस r¹r⁴r⁶. — इहोच्यते b fkr, उच्यते hm¹. — चत्वार्यतश्च वि° hr, चत्वारि परमा b fkr²r⁵r⁷. — °ज्ञेयान्यप्र° hrfk, °ज्ञेयान्याप्र° b, °मेयान्याप्र° r²r⁵r⁷. — विद्रधे hdm¹, विद्रधेः r, विद्रवेः b, विद्रवः f, विंदवः k. — The last pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रवः (विंदवः k) ॥ न्या प्रतिगृह्यानि विः ॥ — The end of the *varga* is here marked by २९ in hm¹bf, and by ३९ in k.

^a That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. ^b Cp. Nirukta iv. 15:

aśvayoh samstavaḥ, and Sarvānukramaṇī: *antyābhyām indrāśvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24. ^c *Ataḥ*, that is, after the word *kanīnakā* in the text of iv. 32. 23. ^d That

is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pada text and Śākāpūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamyā ekavacanānīti śākāpūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note ²; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the R̥bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राणां hdb, दधिक्राणां r³r⁵, दाधिक्राणां m¹r, दाधिक्राणा f, दाधिक्राणा k, दधिक्राणां r².—मुखे तु या hm¹r³r, (०णाम) उतो हि वाम (pratika of iv. 38. 1) br⁵, सुतौ हि वाम fkr². The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramaṇī: दाधिक्रं हि वावापृथिव्यावा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsaḥ śuciṣat*: iv. 50. 5).

असुतो dr, असुता m¹, असुतोर् hb, असुतोर् fk (the र् is doubtless due to that of the preceding परोक्षे and the following वाग्भिर्).—नामभिश्च hd, नामभिस्तु br, नामभि m¹, नाममुभि fk.—०त्यचि A, ०त्यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*hamsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity^a. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सूक्ते hm¹r, इन्द्रास् bfk, इन्द्रात् r⁵ (this represents the pratika of iv. 41. 1, इन्द्रा).—०श्विनानि कः r¹r³r⁴r⁵br², ०श्विनानि च hdm¹, ०श्विनाभिकः (!) r.—3^d is omitted in fk.—3^{ab}, though found in Bm¹ only, is probably original, as it is supported by the statement of the Sarvānukramaṇī: अन्त्या सौरी. Without it the *varga* would have an odd line; with it the *varga* has six ślokaḥ, like the first *varga* of the first and of the second *adhyāya*.

^a In AB. iv. 20. 5 this stanza is connected with the sun (*hamsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहील्विषु hdm¹r, विहीणावाः b, विहीमांत्वा r⁵r⁷.—fk omit 4^{abc}—इन्द्रस् Ab, इन्द्रास् fk, ऐन्द्रास् r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it^a, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas^b are traditionally held to be (in) praise of Indra-Brhaspati.

तस्मिन्नोत्तमो b, तस्मिन्नेत्यंतमो m¹, तस्मिन्भोतिमो hdi³ (०भो^० r³), स्तम्भोत्तमो fk, तु स्तम्भोत्तमो r.

^a That is, Indra and Brhaspati.

^b That is, 49. 1-6 and 50. 10, 11.

6. That^a hymn, however, is addressed to Brhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'^b (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूक्तं तु बार्हस्पत्यम् hm¹b, सुराक्तं भू वाहस्यम् f, सुराक्तं भू वाहस्यम् k, बार्हस्पत्यं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्, in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परं m¹b f k r, परं h, परं d.—पुरोधानुः br, पुरोधानु fk, पुरोधानु h d, पुरोधानुः m¹.—कर्मशंसा m¹r, कर्मशंसा f, कर्मशंसा h.—The end of the *varga* is here marked by १ in h b f k, not in m¹.

^a That is, RV. iv. 50.

^b Cp. AB. viii. 24-26, especially 26. 2; also Sūyāṇa, introduction to RV. iv. 50. 7.

2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m¹, तद्यत्परं च r, तद्यत्परं च b, चमुत्तरं च fk.—तिस्रः चैत्रपत्याः br, तिस्रः चैत्रपत्या fk, चैत्रपत्यसृचसृ hdm¹r³ (चै^० r³): the reading of the Sarvānukramanī तिस्रः चैत्रपत्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचस्. — शुनदेवी hm¹r, शुनदैव br²r⁵r⁷, शुनं दैव fk. — त्वृगुत्तरा m¹, °त्वृगुत्तरा fr²r⁵r⁷, त्रिगुत्तरा k, पृगुत्तरा: b, त्वृगुत्तमा r, त्वृगुत्तमा hd.

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra^a, (and) Śākrapūṇi thinks those two (Śuna and Sira) to be Sūrya and Indra^b.

यास्त इन्द्रं तु hm¹r, इन्द्रं यास्तस्व bfr. — सूर्येन्द्रौ तौ hr, सूर्येन्द्रौ तु s, इन्द्रासूर्यौ b, इन्द्रासूर्यौ f, इन्द्रासूर्यौ k.

^a His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8^a: śunāsiraḥ · śuno vāyuh (śu ety antarikṣe), sira ādityaḥ saraṇāt. Yāska does not quote Śākrapūṇi's view. ^b This śloka is quoted by Śā. d. on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam naḥ phālāḥ: iv. 57. 8^a) praises agriculture; 'Prosperously the ploughers' (śunam kināśāḥ: iv. 57. 8^b), men who live by agriculture.

द्वे तु सीतायै षष्ठी A, द्वौ तु सीतायै षष्ठी m¹, सीतायै षष्ठी त्वय bfr (शी^o b, शि^o f, सि^o k).

10. Parjanya is here praised in the third verse (iv. 57. 8^c), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8^d). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽत्र पर्जन्यस् Am¹, शुनं पादे पर्जन्यं bfr. — °यं त्वस्त्वृषिर् m¹, °यं त्वस्त्वृषिर् hd, अन्वस्त्वृषिर् r³, अन्व्यान्त्वृषिर् r¹r⁴r⁶, चीनृषिः bfr, तीनृषिः k. — धनकामो hm¹r³, धर्मकामो r¹r⁴r⁶, ऋषिकामो bfr. — ऋषिं वा hr bfr, ऋषिं वद् r¹r⁴r⁶.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn^a; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya^b.

आग्नेयम् fkr²r⁵r⁷, ह्याग्नेयं Am¹b. — वाप्याज्यसूक्तं m¹r¹r⁴r⁶, वाप्राज्यसूक्तं hdr³, यदाज्यसूक्तं r, यदाद्यसूक्तं f, याज्याद्यसूक्तं b. — हि दृष्टं Am¹b, प्रदिष्टम् fkr²r⁵r⁷. — गव्यमेके

सौर्यमेतद्वदन्ति Am^1 , गवां सुतिं वा सूक्तमेतद्वदन्ति r , गवां सुति वा सूक्तमेतद्वदन्ति f , गवां रक्तति वा सूक्तमेतद्वदन्ति k , गवां सुतिं च गवा सूक्तमेतद्वदन्ति b .—The end of the *varga* is here marked by २ in $hm^1 bfk$.

^a RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyam bhavati*. (The reading of hdr^3 alludes to AB. v. 16. 1: *yad vā āiti ca prāiti ca tat saptamasyāhno rūpam*.) ^b Cp. Sarvānukramāṇi: *samudrād . . āgneyam . . sauryam vāpam vā gavyam vā ghṛtastutir vā*.

Māṇḍala v.

3. Deities of RV. v. 1-28. Story of Tryarūṇa and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dṛṣtam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1-28) ^a.

स्वर्मानुदृष्टं $hm^1 r b f k$, स्वर्मानुदिष्टं $r^2 r^5 r^7$.—°स्वापहत्य hm^1 , °स्य अपहत्य r , °स्वापाघ्न्ये b , °स्वापघ्न्ये $r^2 r^5 r^7$, °स्वाघ्न्ये k , °स्वापाघ्न्ये f .

^a That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note ^a on iv. 16.

13. Traivṛṣṇa (Tryarūṇa), Trasadasyu, Aśvamedha, Rṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris ^a.

च अश्वमेध $m^1 r$, चाश्वमेध hd .—ऋणंचयः $h d m^1$, also in $b f k r^2 r^5$ (where this śloka comes later), इति चयः r .—परीक्षाः $h d r$, परीक्षा $m^1 f$.—This śloka is omitted here by B ($b f k r^2 r^5$), but occurs after 28 in the following form:

त्रैवृष्णस्त्र्यहणो राजाचाश्वमेध ऋणंचयः ।

सूयमानाः परीक्षाः सूरचिष्वेते क्वचित्क्वचित् ॥

m^1 (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्र्यहणो राजा अश्वमेध ऋणंचयः ।

सूयमानाः प्रतीक्षा सूरचिष्वेव क्वचित्क्वचित् ॥

^a The general remark made in this śloka serves as an introduction to the story of Tryarūṇa. I do not agree with Sieg, Sagenstoffe, p. 74, note ², in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of ऋणंचयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King^a Tryaruna, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛṣa, the son of Jana, took the horses' reins.

ऐत्वाक्स् $Am^1n(gh)$, ऐत्वाक्स् $fkrn(abcm)$, ऐत्वा b. — संजया^o MSS., स जया^o n.—वृशो hrb , वृशो fkr^2 .

^a This story (14-23) is quoted in the Nītimañjarī on RV. v. 2. 9. It is also given by Sāyaṇa on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Op. Hillebrandt, ZDMG. xxxiii, pp. 248 ff; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlv, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

चैव hm^1r , चैनं bfn .—राजैनं A, राजा तं B.

16. He (Vṛṣa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn , सुतं k.—अन्यदेशं hm^1fkn , अन्यं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्त्र $hm^1r^3fkr^2r^5r^7n(ab)$, ननाशास्त्र b, ननाशाच r, ननाशाथ $n(c)$.—ऋषेः A b, ऋषे fk , गुरोः r^5r^7n .—प्रास्त्रानि $hm^1rbfkr^2r^5$, प्राप्त्रानि $r^1r^4r^6$.—हव्यानि hm^1r , पच्यानि $r^1r^4r^6$, शक्यानि fkr^2 , वाक्यानि b, चाक्यानि r^5n .—ह्यपच्यत $hdr^1r^4r^6$, द्यपच्यनि m^1 , व्यपच्यन्त b, व्यवहृते fkr^2 , जीर्यन्ते r^5n .—The end of the *varga* is here marked by ३ in hbf, not in m^1k .

4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛṣa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो $hbfn$, wanting in r.—तम् $hm^1r^3r^5r^7n$, जम् b, तं (?) f, नाम् k, च r.—आनीत्वा hm^1r , आनीय bfn .—वृशं जानं hdr , वृशं जानं m^1 , वृशं यातं fkn , वृशं यानं b: the Sarvānukramaṇī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.² vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृषं यान-मितिव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat^a of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m¹, अप्रसन्नो n, स मत्तो f, स मतो k.—
त्वैकद्वरम् m¹, त्वैकद्वरम् hdr, त्विकन्दरम् b, त्विकन्दरम् fk.—पिशाचीं तां r³b¹r⁷,
पिशाचीन्तां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m¹.

^a I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषस्रः hm¹r, निषसेः b, निवासः f, निवासः kn.—आसंदां hm¹bn(ab), आसदां f,
मासं दां rn(c), मासाद्यं k.—त्वमिति त्वृचा hm¹r, त्वं युवेत्यृचा b, त्वं युवेत्यृचा r⁵n, त्व
युवेत्यृचा k, त्व युवेत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy^a he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm¹r b f k n, नरः r¹r⁴r⁶.—ब्रुवंस् r²n, ध्रुवंस् b f k, वृशस् h d r, दृशस् m¹.

^a Sieg, Sagenstoffe, p. 70, note ¹, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;
and it burned the Piśācī where she sat.

22^{ab} is in B only (b f k r¹r⁵r⁷).—समायान्तं f r²r⁵r⁷, समायातं b k.—प्रकाशयन्
r²r⁵r⁷, प्रकाशयत् b, प्रकाशवान् f k.—तां स h d r, तांश्च m¹, तां तु b k n, तं तु f.—
यत्रोपविशत् h b r, यत्र चोपरिविशत् f, यत्र यत्र निविशत् n(c), यत्र यत्र निवाशत् n(abm).—
The end of the *varga* is here marked by ४ in b f k, not in hm¹.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet^a is mentioned (*parāmrṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins^b (*chandogya*).

भाल्लविब्राह्मणे b, भाल्लविब्राह्मणो r⁵, भाल्लाभिव्राह्मणो fkr², भाल्लवीब्राह्मणो hm¹r, बल्लविब्राह्मणे n(c), बल्लविब्राह्मणे n(a b), भल्लविब्राह्मणे n(h), भाल्लावीब्राह्मणे n(g).—23^{c d} is found in B and m¹ only, being wanting in A.—इति श्रुतिः bfm¹r, इति स्मृतिः k, इयं स्मृतिः n.

^a That is, the two stanzas v. 2. 2 and 9. ^b That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)^a formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm¹r, भवेदेव b, भवेद्देव fk.—अपेक्षया hm¹r, विवक्षया bfr²r⁵r⁷, विवक्षया k.—वाक्यान्वेषां हि Am¹, वाक्या हि bfk, वाक्या मन्त्रा हि r(r²r⁵r⁷?): this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am¹, विधिश्चेन r, विविश्चेन bfk.—चोदिता Am¹k, चोदिता: bfr.

^a That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni^a and the stanzas relating to the drops of ghee (*stokīya*)^b in the Aitareya.

एकदेशे hm¹r, एकदेशे fk, एकदेशं b.—जामदग्न्यस्तथाप्यस m¹, जामदग्न्यस्तथैवाज्यः r¹r⁴r⁶, जामदग्न्यस्तथैष्य h, जामदग्न्यो यथाप्रीयः r, जामदग्न्यो यथाप्रीयः r³, जामदग्न्यो यथाप्रीय f.—स्तोकीयाश् Br³, स्तोकीयाश् hm¹, स्तोतीयाश् r.

^a That is, RV. x. 110, quoted in TB. iii. 6. 3¹ as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. ^b RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7¹ as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)^a addressed to the All-gods, and the last (stanza) in the last hymn but one^b (v. 27. 6) is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm¹, आप्रः r¹r³r⁴r⁶.—अच तु hm¹r, अचिषु B.—
एदम् Af, रोदम् kr², पदम् b, एतद् r.—वा अन्वा r, वांत्वा hfb, वांत्वा k.

^a The Sarvānukramaṇī has *antyā liṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaiśvadevī vā*. ^b Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9^a) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8^a).

ऐन्द्राणि द्वादश चीत्यु^o m¹, चीणीत्यु^o hdr, आन्यु^o b, चीद्राद्वादशं सूक्तात्यु^o f, द्वादशा-
न्यादीन्यु^o r⁵r⁷.—त्वच Am¹r², यच bfrk.—उश्नेति तु hm¹r, उश्नेति च bfk.—पादेन
सं ह यद्दामनेन च A, पादो यः सं ह यद्वां परस्व यः B (परस्वयः r⁵r⁷).—The end of the
varga is here marked by ५ in bfk, not in hdm¹.

6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated ^a.

^a After this B (bfrk²r⁵) and m¹ add the śloka which in A forms an introduction to the story of Tryarūpa (see note on v. 13).

B 29. In ^a the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)^b as royal seers^c, so say some (authorities).

स्वयम् bfrk, °स्वयम् m¹.—राजर्षीन् br, राजन्यान् m¹, राजसान् fk.

^a The following seven and a half ślokas (29-36^{ab}) are not found in A. ^b Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. R̥ṇamcaya, however, does not appear in this hymn (cp. below, 33).

^c This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Āṛṣānukramaṇī, v. 13, 14, Tryarūpa and Trasadasyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni^a on their behalf (*ebhyaḥ*) in consequence of (their) request (*adhyeṣaṇāt*)^b. Ten thousand, three hundred and twenty kine^c,

आशीरध्वेणाच्चैभ्यो r, आशीरध्वेणाच्चैभ्यो b, आश्वर्षेणाच्चैत्यो fk, आश्वर्षेणाच्चैत्सो m¹.—
अग्निं br, मिं m¹k.—विंशति b, विंशतिः m¹rfk.

^a In RV. v. 27. 1, 2, 3.
reference is probably to RV. v. 27. 4.

^b That is, to the seers to officiate for them; the
^c Cp. RV. v. 27. 1, 2 : *daśabhiḥ sahasraiḥ . . .*
śatā ca vimśatiṃ ca gonām.

B 31. (and) a golden wagon with two oxen^a, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm¹, शौवर्णं k, सौपर्णं b.—नृपोऽच्ये r, नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः
m¹.—अश्वमेधः m¹, अश्वमेध fkr, अश्वमेव b.—चोक्षणां m¹, चोक्षणां fb, चोक्षां k, चोक्ष्रांस
r (RV. v. 27. 5 शतम् . . उक्षणः).—The end of the *varga* is here marked by द्वि in bfk, not
in m¹, nor of course in hd.

^a Cp. RV. v. 27. 1 : *anasvantā . . gāvā.*

7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself^a, (and) the seer received (the gifts) from (each) king.

वमाष r, वमास m¹, वमास bfk.—आत्मा हि नात्मने bm¹, आत्मा हि नात्मने k,
आत्मा हितात्मने r.—अयहीनृपतेर्ह्येषिः r, अयहानृपितो ह्येषिः m¹, अयहानृपितो ऋषिः f,
अयहानृपतेर्ह्येषिः b.

^a This alternative view, that Atri is the seer of the whole hymn, is stated on the
same ground by both the Sarvānukramaṇī (*nātmātmane dadyād iti sarvāsv atriṇ kecit*)
and in the Ārṣānukramaṇī (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in
the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na*
śasyate) as both giver and receiver.' Cp. Śaṅguruśiṣya, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru^a, son of Atri, to officiate
as priest at a Soma sacrifice in which a thousand sacrificial fees
were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)^b.

अत्रिः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शाक्त्यम् m¹, गौरीवीतिमृषिं शक्त्यम् b,
गौरीचिनिमृषि शक्त्याम् f.—सोऽप्यजायत् rn, सोऽप्यजायत् bfk m¹.

^a Gaurīvīti (the reading of bfm¹) cannot be right, as he is the seer of v. 29, while
the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned
together (v. 30. 14); cp. Sarvānukramaṇī on v. 30: *babhrur: ṛṇamcayo 'py atra rājā*
stutah. ^b 33-36^{ab} are quoted in the Nītimañjari on RV. v. 30. 15.

B 34. And the king of the Ruśamas^a (*rauśama*) gave him four thousand four hundred (cows)^b and a golden caldron^c (*mahāvīra*).

ददौ च रौशमो n, ददौ न रौशनौ fk, ददौ रागो रौशनौ b, ददौ तदीशनौ r, ददौ तदाशनौ m¹ (cp. note ^a).

^a Cp. RV. v. 30. 14: *ṛṇamcaye rājani ruśamānām*. ^b Cp. RV. v. 30. 12: *gavāṃ catvāri dadataḥ sahasrā ṛṇamcayasya*. ^c Cp. RV. v. 30. 15: *gharmaḥ . . taptāḥ pravṛje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons^a for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra^b; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12–15)^c.

The next eleven^d (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m¹n, प्रवर्गेषु b, प्रवर्गेषु fkr.—प्रतिगृह्य ऋषिर् m¹nr, प्रतिगृह्यमृषिर् b, प्रतिगृह्य शर्षिर् fk.—36. तत् fbm¹r, यत् kn.—°देवानि एका° r, °देवीन्य एका° b, °देवान्य एका° f, °देवान्येका° hr¹.—पराख्यतः hm¹r, पराणि तु b fkr⁵1⁷.—The end of the *varga* is here marked by ॐ in dbf, not in m¹k. In A the *varga* would have only one line.

^a *Mahāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. ^b This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. ^c That the preceding passage (29–36^{ab}) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32^c (*ātmā hi nātmane dadyāt*) while the words *sarvāṣv atriṇ kecana* are probably due to 32^{ab} (*rājñāḥ prati ca tat sūktaṁ babhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45^d) and with the same figure in hd as in b. ^d Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts^a (beginning) 'Forth' (*pra*: v. 52–61). *Ilā*, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इत्तामीत्यृचि तु सुता r, प्रेतिळाभीत्यृचि तु सुता m¹, प्रेतीळाभीत्यृचि तु संसुता h^d, प्रेतीहामीत्यृचि तु संसुता r², प्रेतीत्ताभि न ऋचा सुता br²r⁵r⁷, प्रेतीत्ताभि न ऋसुता f.—37^{ed} in Bm¹ only.—उदितृचि तृतीयायां m¹, द्वितीययान्यया सुतः r, द्वितीयायां सविता शौनको ब्रवीत् is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in b.

^a Cp. Sarvānukramaṇī on v. 52: *mārutam ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u ṣṭuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutiḥ*: v. 42. 14),

hm¹b¹fk have no चो (the *pratīka* of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तृचो. The reading of R, उपेति वार्हस्यत्सुचो चो, makes the first pāda end in the middle of तृचो.—रौद्री तु A, रौद्री स्वात् fkr, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Iṣapati, Gālava Parjanya-Agni,

39^{ab} is found in b¹km¹ only: there is no reference to it in R (though some of his MSS. must have it).—रिता m¹k, रिता: bf.—इळसति: h^d, इळसति: r, इळसति m¹, इळसनि fk, इळस b.

40. Yāska^a thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins b.

माख्येष समाश्विनी Am¹b¹fk, माख्यौषसमाश्विनम् r.

^a RV. v. 42. 14 is not commented on in the extant text of the Nirukta.

^b The Sarvānukramaṇī gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐन्द्री परा तु या hm¹r, ऐन्द्र्यर्गसाविति r⁵r⁷, ऐन्द्र्युगेसावि ते b, ऐन्द्र्युखे सावि ते f, ऐन्द्रमुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—घर्म m¹b, घर्म fkr.—परा-
जन्ति r, पराजन्त्य° bfk, पराजन्ति m¹.—41^{cd} in Bm¹ only.—The end of the *varga* is here
marked by ८ in bfk, not in hdm¹.

9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10^{ab}) Agni is here mentioned, and in the second (10^{cd}) the celestials (*divaukasah*)^a are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m¹.—पूषणं चोर्द्धचै b, पूषणं वोर्द्धचै f, चोर्द्धचै k, पूषणं वार्धचै m¹, पूषणं या चेत्यर्द्धचै r.—सुता एति r, सुताविति bfk, सुवा-
विति m¹.—This śloka is found in Bm¹ only.

^a This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati^a,

B 'The higher one' (*jyāyānīsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43^{ab} in m¹ follows 45^{ab}.

^a The *Sarvānukramaṇī* gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)^a is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself^b has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैव्येन्द्री वा r, सौमी वादैव्येन्द्री वा fk (ना k), सोमी वा दैव्येन्द्री वा b, सौमी वां वैन्द्री वा m¹.—प्रजापतेः bfk, प्रजायते m¹.—कौषीतकिः br, कोषीतकिः fk.

^a There is no statement about this stanza in the *Sarvānukramaṇī*. ^b That is, Kauṣītaki Brāhmana xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prajāpatyāny aniruktāni parokṣa-vaiśvadevāny avadhīyante*.

B 45. Among these it is spoken of as the third^a: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)^b.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम्^r, इदं पुरम् bfk, इदं पुरा m¹.—^०रिति तु hm¹r, ^०रिति च bfk.—The end of the *varga* is here marked by **Q** in hbf, not in m¹k.

^a That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note ^a). ^b That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyaksam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

10. Deities of RV. v. 51-60.

46. And with three^a of the four^b (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)^c (praises) Vāyu (only)^d. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras^e—are praised (in the whole hymn)^f.

वायवा याहि hd m¹, वायवृणोति b, वायवृद्धिंति r, वायु वृणोति f, वायु वृद्धोति k.—
तृचा fk, तृचा b, तृचा r, तृचि m¹, तृचं hd.—यस्या br, यस्या fkd, यस्यात् hm¹.—Instead of this tristubh r¹r⁴r⁶ have a śloka, which m¹ has in addition to it:

अयं चतुर्णामिति च इन्द्रवायू¹ त्रिभिः सुतौ ।

वायवा याहि [वै] वायुं² रथं न्विति³ तु रोदसी ॥

¹ ^०युस् m¹, ^०यु r¹r⁴r⁶. ² m¹, वायुर्द्वितीययान्त्येका r¹r⁴r⁶. ³ रथं तृचि m¹, रथान्विति r¹r⁴r⁶.

^a For *tisṛbhīḥ*.

^b For *cataṣṛṇām*. The *iti* should follow *ayam*, not *caturṇām*.

^c Here R has in connexion with his corrupt reading *ṛkkā iti* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkvā* occurs).

^d The Sarvānukramaṇī makes no statement about these stanzas.

^e Cp. 47.

^f The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised^a. Now this is the name of the host of the Maruts: they are called Rudras.

०खेतन्नाम Abk, ०खेतं नोम f, ०खेतन्ना m¹, ०खेते नाम्ना r.—सुता: A, सुता: B.

^a There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)^a.

०पिरयं m¹ b r⁵ r⁷, ०पिरयं f k, ०पिरियं h d, ०पिरिमी r.—चोमां ल्व^० h d r, वोमाव^० b f, चोमाव^० r⁵ r⁷.—48^{cd} in the text follows the reading of Am¹; in B (also m¹) the line has the following form:

यदुत्तमे तुचेऽर्धर्च ईकेऽग्निं संस्तुती वृचे (b, वृचे m¹ f k¹) ।

^a Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*ile 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvṛce*: i.e. 1^{ab}, 6^{cd}, 7^{ab}, 8^{ab}, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8^d, so that this statement would not be quite correct). The *Saivānukramanī* has. *āgneyam ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities^a.

मध्यमा m¹ r, माध्यमा b, मध्ये भा f k.—This śloka is not found in A, but in B m¹ only.—The end of the *vara* is here marked by १० m b f k, not in h d; in m¹ it is marked after ०मध्यमौ (48^b), after which that MS. adds the B form of 48^{cd}.

^a This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him^a.

दार्यो all MSS. and n, दारुभ्यः *Sarvānukramanī*, Śadgurūśiṣya, n(gh); cp. Max Muller, RV.² vol. ii, p. 45.—श्रुतः h m¹ r n s, श्रुतिः b f k r⁵ r⁷ n(gh).—राजाचिम् h d g, राजचिम् m¹, राजर्षिम् n, राजर्षिर् b r, राजर्षेर् f k.

^a This story is quoted in the *Nītimāñjarī* on RV. v. 61. 17, and by Śadgurūśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Sāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, *Sagenstoffe*, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note³.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri^a, to officiate as (his) priest.

कार्यमर्थे hm¹rnṣ, कार्यवन्तं bfr⁵r⁷.—^०लिः स्थितः fkr, ^०लि स्थितः hm¹bṣ.

^a Sāyaṇa on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भ्यगच्छन्तं hm¹frṣ, भ्यगच्छन्तं bkn.—श्यावाश्वश्चा^० hm¹r, श्यावाश्वश्चा^० f, श्यावाश्वस्त्व^० ṣ, श्यावाश्वश्चा^० n.—52^{ed} is omitted in br¹r⁴r⁶.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r¹r⁴r⁶.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm¹rbfkn, यज्ञेऽथ Ṣaḍguruśisya (one MS. यज्ञे च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55^{ab} is omitted in b and r¹r⁴r⁶, while the whole śloka is repeated in m¹.—The end of the *varga* is here marked by ११ in b, not in hdm¹fk. It is marked by ११ in h (not in d) after भार्यया (59^b), and after 58 in f.

12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.'

ते मतमहं Sadguruśiṣya, n (and, I believe, m¹, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r.—56-58 (three and a half ślokaś) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokaś. But that they were a comparatively old addition is proved by Śadguruśiṣya having them.

B 57. For a son of Atri^a would be no contemptible (*adurbala*)^b son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers;

अचिपुत्रो m¹fkrs, अचिपौत्रो n.

^a Strictly speaking, 'a grandson of Atri,' according to the correction of the Niti-mañjari MSS. ^b As the MSS. do not use the avagraha, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law; this (youth) has not seen formulas. Let the girl be given to a seer: she would thus become a mother (*ambā*)^a of the Veda; for a (certain) seer^b regards one who sees formulas as a father of the Veda^c.'

नौ तु m¹ns, नौ हि fkr.—वेदस्यां वा m¹rn, all MSS. of Sadguruśiṣya but two (which have देवस्यां वा), वेदस्यां वा f, वेदस्यां वा k.—तथा m¹fkrrn, three MSS. of Sadguruśiṣya, यथा four MSS. of Sadguruśiṣya.—अचिर् s, अचि fkm¹, अचि rn.

^a This emendation, which I made in Sadguruśiṣya (in 1886), still appears to me the only possible one. ^b Vasukarna; cp. my explanatory note on Sadguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note ², would read *ṛṣiṇa mantradr̥śam*, but the two words in agreement would be tautological. ^c Cp. Sadguruśiṣya, p. 58, note ¹¹.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे s hm¹r, प्रावीचत्तथा r²r⁵r⁷, प्रावीचत्वश्च f, प्रावीचतश्च k, प्र च न च b; the whole line in Sadguruśiṣya runs: इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः ।—नैव hm¹r³s, नौ न brn, नौ न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hr̥s, वृत्ते यज्ञे m¹, यज्ञे वृत्ते bfkn.—कन्याया hdm¹, कन्यायां bfkr̥s.—
नैव न्यवर्तत m¹r̥ns, नैवं न्यवर्तत hd, न स निवर्तते fkr²r⁵r⁷, न स स्निग्धवर्त्तते b.

61. So these two returned; they both met
B Śaśīyasī and Taranta and king Purumīḥa.

ततस्त्री Am¹, ततस्तु तौ bn, ततस्तु तो fk, ततः स्तुतौ r²r⁵r⁷.—निवर्त्तासु r, विवर्त्तासु
hd, निवर्त्तत Bn. The emendation निवर्त्तताम् is based on the reading of B, on the
necessity of a dual middle form, and the assumption that in A the second त dropped
out, and that निवर्त्तासु° became corrupted to निवर्त्तासु, as a gerund seemed required
for the construction, and आसु is often used thus (see index of words sub voce āśu).
Then आवेवा° became तावेताव°, which is very pleonastic after तौ तु; the causative for
the simple gerund is also clearly wrong.—नुमावेवामि° b, उमावेवामि° n, उमावेवापि
fk, तावेतावामि° hdm¹r.—61^{ab} is altogether different in Śaḍguruśiśya.—61^{cd} is found here
in m¹bfkn; in A this line appears at 80^{cd}, where it is repeated in m¹.—61^{cd} is not in
Śaḍguruśiśya.

62. Now the two kings Taranta and Purumīḥa were seers,
sons of Vidadāśva. These two kings themselves paid homage
to the two seers.

वेददश्रुषी rn, वैश्रुषी fk, वेदज्ञश्रुषी b, वेददश्रिणौ Am¹: the Sarvānukramaṇī has
वेददश्री; the form of the name in the RV. is वेददश्रि, while वेददश्रिन् is not found
elsewhere.—नृपती m¹br, नृपतिः hr¹r⁴r⁶k, नृपति f.

63. And the king (Taranta) showed the seer's son to his royal
consort; and with Taranta's approval she gave manifold wealth,

तं नृपः hm¹r, वै नृपः bfkr²r⁵n.—तरन्तानुमता चैव Am¹ (°वं hd), तरन्तानुमतेनैव
bfk.—प्रादाद् m¹fk̥r̥ns, अदाद् hd, आदाद् b.—The end of the *varga* is here marked
by १२ in bfk, not in hdm¹.

13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśīyasī.
B Father and son, (thus) honoured by the institutors of the
sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m¹fk, °वानिमां r, °वांसु तां Ṣaḍguruśiṣya.—अप्यहं r, Ṣaḍguruśiṣya, अथाहं m¹, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुल्यरूपानिवात्मनः Am¹bfrk², तुल्यरूपान्महात्मनः rns.—64^cd-67^{ab} are not found in the Nitimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68^d is not found in Ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के ऐति hd, केवेति bfrk.—रुद्रसूनुनबुध्यत A, रुद्रपुत्रानबुध्यत ṣ, अविस्त्रानन्बुध्यत br, अविस्त्रानन्बुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्यामिर्बुद्ध्वा r¹r³r⁴r⁶, इत्यामिर्बुद्ध्वा hdm¹, इत्यादिमिर्बुद्ध्वा ṣ, इत्युग्मिः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः ṣ.—अतिक्रमं rs, अतिक्रमं b, अतिक्रमं hdm¹fk.—तं मेने अघिर् ṣ, तं मेने ह्यघिर् hd, तं मेने m¹ (I have not noted whether अघिर् or ह्यघिर्), तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pṛṣni (the Maruts) as they went along,

यन्न fkr, यान्न $r^1 r^4 r^6$, यन्न hdm¹, यन्न s, य b.—यन्न bfrkṣ, यांस A.—69^{cd}, 70, 71^{ab} omitted in n.—सुत्या तथा hbfk, सुत्यानया m¹r.—71^{cd} omitted in Ṣaḍguruśiṣya.—The end of the *varga* is here marked by १३ in m¹bfrk, not in hd.

14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now^a when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm¹r, स्वचोभ्योऽवमुच्य ṣ, आमुच्य ते स्वकण्ठेभ्यः r⁵, अमुच्यत स्वकण्ठेभ्यो fkr²n, अमुच्य सूक्वेभ्यो b. The line in Ṣaḍguruśiṣya runs: अथास्य मरुतो ब्रह्मान स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm¹r, ददुस्तदा bkn, तदुस्तदा f.—सुमहायशाः nṣs, तु महायशाः hm¹r, सुमहातपाः B.—Ṣaḍguruśiṣya has an additional line after 72^{ab}, and Sāyaṇa another after 72^{cd}.

^a Sāyaṇa on RV. v. 61. 17 quotes 72^{cd}-79^{ab}.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer^a, wishing to declare himself to Rathavīti,

स सब ऋषिर् hdrk, Ṣaḍguruśiṣya (w¹), स सब कषिर् f, स संध ऋषिर् b, स सत्यमृषिम s, प्रादुर्भूतर्विम n.—प्रवक्ष्यान् As, सदेक्ष्यान् b, देक्ष्यान् k, देक्षां (नथ^o) f, विवक्षू rṣ.

^a Sieg, p. 53, note 7, wishes to read *rṣim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṃ me stomam*: v. 61. 17, 18); and to her (Night) who did not see^a Rathavīti, he discerning (him) with the eye of a seer,

°ह्याभ्यां Anṣs, °हृग्भ्यां b, (स्त्रोम)मृग्भ्यां f, (स्त्रोम)मृग्भ्या k.—दूत्ये hm¹rns, दूत्ये r²r⁵g, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm¹r, न्ययोजयेत् bfrk, न्यवेदयत् nṣs.—तपस्वन्तं hm¹rs, अपस्वन्तं ṣ, अपस्वन्तीं br²r⁵, अपस्वन्ती f.

^a Cp. Sieg, p. 53, note 9, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'^a. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfrk, पृष्ठ hm¹r.—प्रचोदितः hrfkṣs, प्रचोदितः b, प्रयोदितः n.

^a Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣv apaśritaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hrfk, दार्भ्यं b, दारुभ्यं s, दातुम् ns.—स्थितः hdm¹r, स्थित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm¹rs, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m¹bfk, प्रत्याचक्षीय four Ṣaḍgurusīṣya MSS., प्रत्याचक्षिपत् two Ṣaḍgurusīṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm¹rks, म वै मे b, मे मा स ns.—क्रुधः Bss, क्रुद्धः n, क्रुधाः hm¹r.—स्वयमृषिः hm¹rnss, स्वयं चर्षिः kr²r⁵r⁷, स्वयं चर्षि f, स्वयं चर्षिः b.—भगवन्नृषेः hm¹rs, भगवन्नृषेः fkn, भगवानृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)^a,

क्षुषामित्वेनम् hrs, क्षुषामित्वेनम् ns, क्षुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm¹, पूजयित्वाय तं bfk, चार्चनाना स्वयं r¹r⁴r⁶.

^a 79^{cd} appears in a modified form in Ṣaḍgurusīṣya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyam madhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viṣṭaraḥ, pādyaṃ, arghyaṃ, ācamanīyaṃ, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)^a steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśiyasī, and Taranta, and king Purumīha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5–10), departed to his abode.

Now the following eleven^b (hymns beginning) 'With law' (*rtena* : v. 62–72) are addressed to Mitra-Varuṇa.

शुक्लम् hdrks, शुक्रम् b, शुक्लाम् f.—अनुजज्ञे hm¹r, सोऽनुजज्ञे b, सोऽनुयज्ञे k, सोऽनुयज्ञे f.—80^{cd} occurs as 61^{cd} in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by 94 in hbfkm¹.

^a Sieg, p. 54, note ⁵, wishes to read *śulkam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*. ^b Cp. Sarvānukramaṇī on RV. v. 62: *maitrāvaruṇaṃ vai tat* (*vai*=5, *tat*=6).

16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five^a stanzas (v. 78. 5-9) with a view to childbirth.

गर्भाथं hd, गर्भार्था f bkr.—पञ्चचो^o hm¹r³, पञ्चचू^o fr, पञ्चच^o bk.

^a Cp. Sarvānukramaṇī: *antyāḥ pañca garbhasrāvīṇy upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāvīṇy upaniṣat*. Aufrecht, in his abstract of the Sarvānukramaṇī, has '5-7': this should be corrected to '5-9.'

82^{cd}-84. There is a sacred tradition (*śruti*) that the seer^a after incurring seven failures (*aparādhān*)^b was appointed^c (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)^d, into a chasm (*rbīsa*)^e kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspatī*) with the hymn 'Ye Aśvins' (*aśvinau*: v. 78).

82^{cd}. सप्त छत्वापराधान्वै r¹r⁴r⁶, सप्तछत्वोऽपराधान्वै hdm¹r³, सप्तछत्वोऽपराधे तु r, सप्तछत्वोऽपराधे तु b, सप्तछत्वोऽपराधे तु fk.—83. ऋषिः छतो r, ऋषिं छत्वा hdm¹, ऋषीं छत्वा r³, ऋषिस्ततो fkr⁵r⁷, ऋषिस्ताता^o b.—वै श्रुतिः hdr, नः श्रुतम् b fkr⁵r⁷.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताश्मे f, तताश्म k.—84. ऋषीसे ना r⁴r⁶, ऋषीसे ह b, ऋषीस्ते ह fk, ऋषीन्ते ह r⁵r⁷, ऋषिं से ह hr, ऋषिं स्नेह d, ऋषिं चेह m¹.—स्नानं hm¹r⁶fk, स्निनं b, राचौ (राचौ) r¹r⁴r⁶.—न्यधारयत् b fkr, न्यधावयत् A.

^a That is, Saptavadhri, the seer of RV. v. 78. ^b This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' ^c That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). ^d This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Áśvins are described as releasing Saptavadhri by rending a tree (*vrkṣa*). ^e This word occurs in the preceding stanza (v. 78. 4), where the Áśvins come to the rescue of Atri in a chasm (*r̥bisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātāḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)^a; but the other two stanzas^b are to be known as for the Áśvins^c.

B This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)^d.

85. समुद्धृत्य hm¹bk, समुद्धृत्य f, समुद्धृत्य r.—तृचः स्वस्वैव m¹, तृच स्वस्वैव hd, चिच-स्वस्वैव b, चिच स्वस्वैव fk, चिचस्वस्वैव r⁵r⁷. — गर्भार्थं hdm¹, गर्भार्थं bfk r⁵r⁷. — स्वप-तस् hm¹rb, स्वपतस् r⁵r⁷, स्वपतस् f, तपतस् k.—86. ज्ञेये त्वष्टिभ्यामितरे ऋचौ hm¹r, ज्ञेयावष्टिभ्यामितरौ ऋचौ B.—86^cd = viii. 66^ab. This line is wanting in A, but is found in m¹ as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m¹ or hd (as the line is wanting in these two MSS.).

^a The versified story told by Sāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Áśvins. ^b That is, v. 78. 5, 6, the first two of the five specified in 82. ^c The Áśvins are invoked in these two stanzas. ^d Cp. R̥gvidhāna, ii. 17. 1^{cd}-4^{ab}, quoted by Śaḍgurusīṣya, p. 123.

17. Deities of RV. v. 79-87. Khilas.

B 87. But it^a may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)^b, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)^c and embryo (*garbha*)^d.

तद्वत्स्यात् m¹, तत्तस्यात् b, तत्तस्या fk, तत्तस्यास् r.—जरायु° bm¹, जरायु° fk, जरायुर् r.—This śloka is not found in A, but m¹, as well as B, has it.—87^b = iii. 76^d; iv. 18^b; vi. 94^b; viii. 62^d.

^a That is, this aggregate of five stanzas (*tad* in 86^d). ^b That is, it has also a more general sense; see *bhāva-vṛtta* in the index of words. ^c Which occurs in RV. v. 78. 8. ^d Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*bat* : v. 84) the Middle Earth^a is praised.

अकृति वै A, अक्षा वद B.—बळिति त्वस्मिन् A, तु बळित्येति B.—स्तुता B, तु वाक् A.

^a In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyah* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःखमनाशनी bf, °नाशिनी kr, वृचं दुःखमप्रशासनम् m¹.—°राजे इंद्रा° hdb, °भ्राज इंद्रा° fk, °राजे षट्म् r.—इन्द्राग्न्येन्द्रा° hm¹ B, षट्मैन्द्रा° r.—°ममुत्तरम् hm¹ r, °ममुच्यते r²r⁵r⁷, °गन्मुच्यते f, °गन्मुच्यते k, °म उच्यते b.—89^{ab} is not found in A, but m¹, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called Evayāmarut^a, being the antecedent (*prati-pūrvaka*)^b in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णुं नगं m¹, विष्णुन्यङ्गं b.—उत्तमम् hr², उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90^{cd} is not found in A or m¹.

^a Because this word is the refrain in the second pāda of every stanza of the hymn.

^b That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrīsūkta*)^a is a benediction : the following six^b are connected with fortune and sons^c. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised^d (*nipātabhāj*) in it.

°वादसु hm^1r , °वादो स्यात् bkr^2 , °वादो स्या f , °वादासु r^5r^7 .—श्रीपुत्राणां Abf , श्रीः पुत्राणां r^5r^7 , स्त्रीपुत्राणां $kr^{(2)}$.—षट् $bfr^5r^7r^1r^4r^6$, तु hdr .—तस्याद्वा° hm^1r , तस्याद्वा° $r^1r^4r^6$, स्याद्वा° bfr^2 , (no तत्).—°लक्ष्यपनुदम् hm^1r , °लक्ष्यपनिर्नोदेः $r^1r^4r^6$, °लक्ष्यापतिर्नोदे bf , लक्ष्मीं पतिर्नोदे kr^2 , °लक्ष्यपनिर्नोदे r^5r^7 .—तत्र A , त्वत्र B .—The end of the *varga* is here marked by १७ in $bfrm^1$, not in hd .

^a This khila after RV. v. 87 is printed by Aufrecht, RV.² p. 676, where it has twenty-three stanzas, and by Max Müller, RV.² vol. iv, pp. 523-528, where it has twenty-nine stanzas, the first fifteen with a commentary. In *Ṛgvidhāna* ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6-8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, *Ṛgvidhāna*, pp. xxi, xxii. ^b This must refer to the six khilas which follow the *śrīsūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamā devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *caḥṣu ca*. ^c The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnir* for the attainment of sons. ^d Under the name of Jātavedas.

18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or^a the two (hymns of) Prajāvat^b and Jivaputra^c (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarmaṇ*). (In the hymn) 'Flow together' (*saṃ sravantu*)^d various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ hdm^1 , प्रजावज्जीवपुत्रौ $r^1r^3r^4r^6bfr^2$, प्रजावान् जीवपुत्रौ r , प्रजावान् जीवपुत्रा r^5 . °पुत्रो I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः r , पयस्विन्य b , पयस्विन्य fk , यथास्विन्यः $hm^1r^3r^2$.—संस्रवन्तीति hdm^1rf , संश्रवन्तीति k , संश्रवतीति b .—92^c^d-102 are omitted in $r^1r^4r^6$.

^a That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jvoputrābhyāṃ haṭke*; cp. Stenzler's note, p. 34; Meyer, *Ṛgvidhāna*, p. xxv. ^b This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: 'ā te,' *sapta, prajāvān, garbhārthāśistutūḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. ^c This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramanī: 'agniḥ,' pañca, jīva-putra, āgni-vāruṇam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. ^d As all the MSS. agree in reading *saṃ sravanti iti*, this may be a various reading of the pratīka, and not a corruption of *saṃ sravantu iti*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions^a, in (enumerations of) technical names, in leading ritual forms^b, a deity is incidentally mentioned (*nīpāta-bhāṣā*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

°संख्यासु देवता h m¹ b, °संख्या तु देवता f k r², °संख्यासु देवता: r.—°वाक्यात् m¹ b r, °वाक्या h d r³ f k r².—93^{a b}=iii. 82^{a b}.

^a Such as the *śrīśūkta*, in which Agni is incidental (see above, 91). ^b Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)^a.

मन्त्रप्रयोगमन्त्रयोः b r, मन्त्रप्रयोगमन्त्रायाः f k, मन्त्रप्रयोगमन्त्राणां h d m¹ r³.—°धा-यकाः b r, °धानकाः r², °धा - काः f, °धानका k, °धानिकाः h d m¹ r³.

^a That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)^a.

गुणामिधायकानि r, गुणमिधायकानि b, गुणामिधायनानि h m¹ f.—संविज्ञान° h m¹ b f, संविज्ञान° r.—95^{c d} is omitted in k.

^a For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yāt tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary^a: this is (to be) understood.

प्रधानगुणभूताः स्युर् r, प्रधानगुणभूता स्युर् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m¹dk.

^a That is, according as they are applied in the ritual or are mentioned in the formulas.

19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati^a, desirous of offspring, offered a sessional sacrifice (*sattrā*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सचं MSS.—विश्वेदेवैः सहेति च ABn, विश्वेदेवेति नः श्रुतम् Ṣaḍguruśiṣya.

^a The following story, as an introduction to RV. vi, is quoted in the Nītimañjarī (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

जगाम शरीरिणी bns, *जगामाशरीरिणी hdm¹rfk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)^a.

तदायुर् hdm¹s, तदायुर् b, तदायुर् f, ददायुर् kn, तद्वाभ्याम् r.—प्रास्यद् s, प्रास्य hdm¹r³n, प्रास्यं fkr², प्रास्यं b, प्रास्यं r.—र्विभ्यो hdm¹rfks, र्विभ्यां b, र्विषो n.—अङ्गारेष्वङ्गिरा hdm¹r³s (Nirukta iii. 17), अङ्गारेभ्योऽङ्गिरा rn, अङ्गारेभ्योगिरा b, अङ्गारस्यांगिरा kr², अंगारस्यांगिरा f.

^a Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'ṅgārā āsaṃs te 'ṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुतौ s, प्रजापति सुतौ n, प्रजापति तु तौ b, प्रजापतिस्तु तौ hdm¹rfk.—दृष्टा दृष्टा bfrn, दृष्टा दृष्ट s (two MSS.), दृष्टा तुष्टा s (one MS.), दृष्टा द्रष्ट k, दृष्टा दृष्टा hdm¹.—भवेद् hm¹rbfkn, भवत् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhāratī (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m¹, तथेत्याह §. — प्रत्यभाषत bfkkn, भाषमाणां तु §, भाषमाणां तु hdm¹.—The end of the *varga* is here marked by १९ in m¹bfk, not in d.

Maṇḍala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Brhaspati was the son of the seer who was born from the coals (Āṅgiras). Brhaspati's (son) Bharadvāja^a, who is called Vidathin,

विदधीति m¹fbr⁵n, विदधीति hdk.

^a As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Āṅgiras. Now this sixth Maṇḍala is stated to be his and his sons' ^a.

मरुत्वासीद् r, मरुत्वासीर् b, मरुत्ससि fk, मरुत्ससि hd, मरुत्वति m¹.—गुर्यस्य r, गुर्यस्य hdm¹, गुर्यस्य fbk, गुर्यस्य r²r³, सुवन्स्य r¹r⁴r⁶.—सपुत्रस्य तु तस्येदं fbkr, सपुत्रस्य तस्येत् A.

^a Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne*: vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam*: vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)^a addressed to Indra (beginning) 'Drink' (*piba*: vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat*: vi. 3. 1) are incidentally mentioned (*nipātita*).

एकानविंशतिदेवा र⁵, एकानविंशतिदेवा b, एकानविंशतिदेवा fk², एकानविंशतिदेवा hdk, एकोनविंशतिदेवा m¹.—देवी यौ A, द्वौ देवी B.

^a This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)^a are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8^d) being addressed to Indra^b.

नू मे hdr, न म m¹r¹r⁴r⁶, न म b, च म f, त्र म k.—सुते br⁵, सुतौ fk, तु ते hm¹r.—
106^{cd} is omitted in fk.—The end of the *vaṅga* is here marked by २० in b, not in hdm¹fk.

^a 106^{ab} is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad iti tv ete vaiśvadevyāu pcam smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *navamyekādāsyau vaiśvadevyau*, saying nothing about vi. 24. 5. ^b Cp. Sarvānukramaṇī: *dvitīyāindrī vāṅtyaś ca pādāḥ*.

21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāṇāsah*: vi. 37. 3) Vāyu and Indra are praised together^a.
B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्रश्च संसुतौ hm¹r, इन्द्रवायू सह सुतौ br⁵r⁷.—107^{ab} omitted in k.—वाच
br, चात्र m¹f, omitted in k.—107^{cd} is found in B and m¹ only.

^a There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet 'This god' (*ayam devaḥ*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra^a.

But the triplet 'Above' (*adhi*: 31–33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)^b is (in) praise of Br̥bu^c.

108^{ab} is found in B and m¹ only.—य आनयदिति त्वस्य A, शरीरं चक्षुरित्यस्यां
m¹r¹rbfk (चक्षुर् b, चक्षुर् fk).—तृचोऽधीति बृबुसुतिः Am¹, तृचोऽधीति बृबोः सुतिः r,
चिचे वीति प्रिवासुतिः b, तृचे ताति बुवासुतिः f, चिचे तात चवासुतिः k.

^a The Sarvānukramaṇī makes no mention of this triplet. ^b The reading of B (*śarīraṃ cakṣur ity asyām, tṛce 'dhīti br̥bustutiḥ*) would mean: 'The body (is praised) in
II. C C

the stanza “The eye” (*caṅsuḥ*), in the triplet “above” (*adhi*) there is praise of Bṛbu.⁷ *Caṅsuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht’s RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇī at the beginning of Adhyāya ii it is described with the words: *caṅsur, akā (= ekā), ātmastutiḥ*.⁸ Cp. Sarvānukramaṇī: *trce ’ntyē bṛbus takṣā dāvatam*.

109. And Śamyu^a praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) ‘Sweet, indeed, is this’ (*svāduṣ kilāyam*: vi. 47. 1–5) which follow (the Indra hymns)^b are addressed to Soma^c.

पितरं kr, पितर hb, पितरः d.—शंयुश्च hm¹r, मंयुस्तु b, वांयस्तु fk.—तृचखान्ते m¹, तृचखान्ते hdr, सूक्तखान्ते B.—खकम् B, खयम् hdm¹r.—°ति तु सौम्यः पञ्चर्च उत्तरः hdr¹r³r⁶m¹, °ल्येताः पञ्चर्चः सौम्य एव वा b fkr.

^a The seer of RV. vi. 44–46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu’s father is praised. Ṣaḍguruśiṣya, however, remarks that according to a Vedic authority Bṛbu was a relative (*bandhu*) of Śamyu. ^b That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. ^c The reading of A agrees in matter with the Sarvānukramaṇī, which makes no mention of Indra as an alternative deity for 47. 1–5; on the other hand the wording of B (*etāḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇī: *pañcaṅḍau saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)^a they are stated to be Anupānīyā stanzas addressed to Indra.

110^{ab} is nearly identical with 107^{cd}.—इन्द्रसैन्द्रो b, इन्द्रसैन्द्रा f, इन्द्रसैन्द्रा k, इन्द्रसैन्द्र° r, इन्द्रसैव m¹.—निपानीयाः b, निपातनीयाः fk, निपातेन m¹, निपातोऽयं r.—श्रूयन्ते b, स्तूयन्ते m¹ fkr.—110 is found in B and m¹ only.

^a In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1–4 are to be repeated as *anupānīyā* stanzas to Indra: *svāduṣ kilāyaṃ madhumāñ utāyam itīndrasyaindrīr anupānīyāḥ śamsati*.

111. (In) ‘Destitute of pasture’ (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth^a, the third^b Bṛhaspati, the last verse (*pāda*) Indra.

तृतीयस्तु त्विन्द्रम् hm¹r¹r⁵r⁷, तृतीयोऽसौ दिन्द्रम् b f k, तृतीयोऽसौ त्विन्द्रम् r.—The end of the *varga* is here marked by २९ in bfm¹, not in hdk.

^a 111^{ab} is quoted by Śaṅgurusīṣya on RV. vi. 47. ^b The reading *trītyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate vīdvaṅgaḥ*: vi. 47. 26^a), the teachers state to be evolutionary (*bhāvanavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car^a, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm¹, पदं यत्त b, पदं यत्ततद् f, पदं यत् k.—ऋचस्वु तिस्रस्वु hdm¹, ऋचस्व तिस्र b, ऋचस्व तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, Sagenstoffe, p. 39.

^a See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅgurusīṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31^{cd}) is addressed to Indra^a. The ten (stanzas) at the beginning of the Ṛṇapāṇi hymn^b (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Ṛṣṇi is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113^{cd} and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m¹:

113^o. त्वचः परो b, त्वचः ॥ पुरो fk.—मारुतः bfk.—पृश्निस्ते b, पृश्निस्ते f, पृश्निस्ते k.—In hdm¹ the whole pāda reads आदित्यो वा मरुतः पृश्निस्ते । आदित्यो वा being taken from 114^a.

113^d. द्रुचः परो b, द्रुचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm¹ this pāda reads प्रगाथस्वच बह्वदेवतोऽन्यः ॥

^a There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. ^b Cp. Sarvānukramaṇī: *ṛṇapāṇikaṃ ṛṣṇisuktam*; see Śaṅgurusīṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts^a. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥śni (22)^b.

114^a. वा स्थाद् fb, वा स्था k.—This pāda in hdm¹ reads आ मा पूषन्निति पौष्ण-
श्चतस्रस्=114^b.

114^b. आ मो पूषन्निति पौष्णाश्चतस्रः b, आ मो पूषन्निति पाष्णाश्च तिस्रः f, च मो
पूषनि स्ते पाध्माश्च तिस्रः k.—This pāda in hdm¹ reads तुचः परो मारुतः पृश्निसूक्ते=113^c.

114^c. तच्च विद्यात् fk, तच्च विद्याद् b.—This pāda in hdm¹ reads आदित्यो वा
मारुत एव वा स्थाद्=114^a.

114^d. अत्वरयुभोः b, युत्वोः f, युत्वोः k.—कीर्तना पृश्नये च b, कीर्तिता प्रियाश्चये
च fk.—This pāda in hdm¹ reads अन्त्या बुभूकीर्तितं पृश्नयो वा ॥—The end of the *varga*
is here marked by २२ in hbf, not in dk.

^a The only practical difference between the above statements about RV. vi. 48 and those of the Sarvānukramaṇī is, that in the latter the option of *lingoktadevatā* includes stanza 13. Cp. BD. vol. i, p. 122, note ⁶. ^b Śaṅguruśiṣya remarks that the wording of the Sarvānukramaṇī, *antyā dyāvābhūmyor vā pr̥śner vā*, is in imitation of another Anukramaṇī: the passage meant is undoubtedly BD. v. 114^d.

23. Deities of RV. vi. 49–62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49–52) are addressed to the All-gods: the second stanza (vi. 49. 2) (praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5) the Aśvins, but the seventh here praises Vāc (49. 7), the eighth 49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuvamasya*: 49. 10) Rudra, then the two next (49. 11, 12)

116. स्तौत्यृक् तु सप्तमी hdm¹, स्तौत्यृक् यावीरवी b, स्तोत्यृक् यावीरवी fk (i.e. पावी-
रवी, the *pratīka* of vi. 49. 7).—^aयोत्तरे hdm¹b, ^bयोत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajāṃsi*: vi. 49. 13) the seer sang of Viṣṇu^a. 'To' (*abhi*: vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is addressed to Savitr̥. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50. 9, 10)^b.

मारुत्वो यो hd, मारुत्वो यो b, मारुत्वो यो m¹, मारुत्वो (no यो) fk.—जगानृषिः hd,
जागानृषिः m¹, जगानृषिः b, जगानृषिः f, जगानृषिः k.—अभ्येन्द्रोति स b, अभ्येन्द्राति च

f, अभौद्राचि च k, अहिर्बुध्नार्क hm¹, अहिर्बुध्न d.—रौदस्यामेयुताश्विनी b, रौदस्यामेयुताश्विनी h d f, रौदस्यामेयुताश्विनी k, रौदस्यामेयुताश्विनी m¹.

^a The Sarvānukramaṇī gives no details for RV. vi. 49. ^b Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyī* and *āśvinī*, it is probably meant—*dehālī-dīpa-nyāyena*—to refer to both. There is no pratika for *raudasī*, for as Rodasī is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agnīparjanya* : vi. 52. 16)^a belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya^b. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो वोढु ब्यद् b, सौर्यो च्येढु ब्यद् f k, सूर्यो वोढु ब्यद् h d m¹.—The text of 118^{c d} follows h d m¹, वयं पौष्णानि यं चैत्येन्द्रात्पौष्णमुपोत्तमं b, वयं मैष्णुयोत्तमं f, वयं मूष्णमयोत्तमौ k, that is, probably = वयं पौष्णानि पञ्चै[ता]त्येन्द्रापौष्णमुपोत्तमम्, ‘there are five hymns to Pūṣan beginning “We” (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

^a No reference to this stanza in the Sarvānukramaṇī. ^b The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathitamaṁ kapardinam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

119^{ab} is found in b f k m¹, not in h d.—ऐन्द्रामे b f k, ऐन्द्रामं h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)^a he (the seer) proclaims adoration of the Aśvins.

चौषसे चैव hdm¹, चौषसे वोवोद् b, वोषसे वोचेंद्र f^k.—तु वपुर्विति hd, तु पुनर्विति m¹, स्वाद्वपुर्न तत् b, स्वाद्वपुर्न तत् f.—120^{cd} in bfk only.—श्विभ्यां f^k, स्त्रिभ्यां b.—राज्ञं b, राज्ञानं f^k (cp. vii. 44).

^a There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vah satām*: vi. 67). 'Obediently' (*śruṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समैन्द्रा^o hd, ससैन्द्रा^o b, सं वामैन्द्रा^o f—परम् hdm¹, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेन्द्रासोमौ hd, सवितेन्द्रासौमौ m¹, सवितेतीन्द्रो सोमो bfk.—तौ सुतौ b, ता सुतौ f^k, संसुतौ hdm¹ (cp. 118^a).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)^a.

सर्वेषां चक्रवर्तिनाम् f^k, सर्वेषां चक्रवर्तिनाम् m¹, पूर्वेषां चक्रवर्त्तनीम् b.—This śloka is found in bfk m¹, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

^a This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna^a and Prastoka, son of Sārñjaya^b, having been conquered in fight by the Vārasikhas^c, came to Bharadvāja^d.

सार्जयः h m¹, सार्जयः d, साज्ञयः f, शार्जयः n, याज्ञयः k, मार्जयः b.—आजगमतु^r kn, आजगमतु f, आजन्मतौ b, अभिजगमतु^r hdm¹ (this would make a pāda of nine syllables).—वारशिखैर् n, वारशिखैर् hdm¹, वारशिखोर् f, वारशिखो k, तारशिखै b.—युधि hdm¹ n, युधि f^k, युधि b.

^a Cp. RV. vi. 27. 5, 8. ^b Cp. RV. vi. 27. 7; vi. 47. 22, 25. ^c This is the form of the name in RV. vi. 27. 45. ^d This *varga* (124-128) is quoted in the Niti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him : 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुस्तौ hm¹k, अभिगम्य ततस्तौ b.—तं hm¹b, तु fkn.—प्रसाद्या° hm¹bfk, प्रणम्या° n.—वारशिखैर् n, चारशिखैर् b, वारशिखैर् fk, वारिशिखैर् hdm¹.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*). That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चचवन्धून् n, चचवन्धुं hdm¹, चैचवन्धून् k, चैचवन्धुन् f, चैचवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu : 'Make these two kings unassailable to their enemies.'

तौ तु hdm¹, तु तौ bfkkn.—कुरुष्वेतौ hdm¹n, कुरुष्वेतौ bfr, कुरुथेतौ k, कुरु पुत्र r⁵r⁷.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya* : vi. 75).

जीमूतस्वेति bkkn, जीमूतस्वेव hdr³, जीमूतीयेन r¹r⁴r⁶.—पृथक्त्वे° hm¹r, पृथक् ते° fkn, पृथक्त्वे° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow^a (2), the third consecrates the bowstring (3)^b.

धनुषश्च A, धनु स्तौति B.—द्वितीया तु hm¹r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

^a The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. ^b This *varga* (129-133) is quoted in the Nītimañjarī on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौत्यगात्रीं चतुर्थी A, सौति चात्रीं चतुर्थी Bn.—तु hdm¹, तुग् b, च r¹r³i⁴i⁶, ऋग् fkrn.—सारथिं hdm¹rbfn, सारथि k.—संस्तुताः hm¹r, तु स्तुताः bn, त स्तुताः k, त्त स्तुताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वांसु hm¹r, अश्वानत् b, अश्वां - fk.—सौति आ° rn, सौत्या° hdm¹, सौत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं चैकादशी hm¹r³, इषुधिं चैकादशी r¹r⁴r⁶, इषुमेकादशी bkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15^a), in the second (15^b) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15^d).

दिग्ध r, दिग्ध hdm¹, दिग्ध b, दिग्ध f, विग्ध k.—इषुः स्तुतः r, इषु स्तुतः hdm¹r³k, इषु स्तुतः f, इषु स्तुतिः b.—अयोमुखी hm¹rb, मुखो fk.—तु अर्धेऽस्त्रं hdm¹r, त्वर्धे स्त्रं b, त्वार्धे स्त्रं fk, अर्धर्धे r⁵.—परे hdm¹bkr², परम् r.—The end of the *varga* is here marked by २६ in m¹bf, by १६ in k, not at all in hd.

27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19^d) the seer utters prayers on his own behalf.

134. षोडशां B, षोडशा A.—युद्धादेः hdm¹r, युद्धदेः r¹r⁴r⁶, योद्धादेः r⁵, याद्धादेः fk, योद्धादेः b.—कवचस्य तु hdb, केवचस्य तु fk, कवचस्य च r.—बध्यतः A, बध्यत m¹, वन्तत b, वथता fk, बन्धनम् r.

135. स्तुतिवृत्तमा Am¹, देव्युत्तमा r, दैव्युत्तमा bf, दौव्युत्तमा k.—ऋषिर् m¹b fkr⁵, ह्यृषिर् hdm¹r.—आत्मन आशिषः hdm¹r, आशिषमात्मनः bfk.

136. ^aNow the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vārasīkhas.

वारशिखान् bn, वारिशिखान् hd, वारिशिखां m¹, (पुन)र्वारशिपान् f, (पुनर)र्था-
रशिपान् k.

^a This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतसृमी m¹bfkn (agham), च तिसृमी n(bc).—°कान्यया m¹bfkn, °काङ्गया r.—
मितुष्टाव m¹fkr (Sārvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the
following śloka are not found in A, but only in B and m¹.

B 138. the Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m¹bfkn, आसाद्य r.—हयुपीया° f, हयुपीया° b, हयुपीया° r, हयुपीया° k,
पर्युपीया° m¹ (हरियुपीया RV. vi. 27. 5).—जघानैनान् m¹rn(m), जिघानैनान् fk,
जिघानैनां b, जघानैनां n.—श्चीपतिः bn, शचीपतिः fkr.—The end of the *varga* is
here marked by २७ in fk, by १७ in b; in m¹ it is marked by २७, but at the end of
136 (after प्रति).

28. Story of Cāyamāna and Prastoka (concluded).

139. ^aNow these two, Abhyāvartin and Sārñjaya, having conquered the Vārasīkhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am¹, एवं Bn.—ततो Am¹fk, ताव् r, wanting in b.—भ्यावर्त्तिसार्ज्यौ hm¹r,
भ्यावर्त्तिर्ज्ञसार्ज्यौ b, भ्यावर्त्तिर्ज्ञसर्ज्यौ f, भ्यावर्त्तिनः शशी k, प्रस्तोकः शार्ज्यो मृधे
n.—ददतुर्विविधं वसु hm¹rbfk, विविधां दक्षिणां ददौ n.

^a This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga ^a, being seen by Indra on the road, proclaimed that gift with the (stanzas)^b 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दद्यान् Am¹, ददौ च B.—तद्वै A, तस्यै B.

II.

DD

^a Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Ārsānukramaṇī, vi. 6, 8. ^b Though the number of stanzas is not mentioned, the plural *ābhīh*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne* : vi. 27. 8).

This śloka is not found in A or m¹, but only in bkr²r⁵r⁷: after it bfk repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn^a are occasionally^b (*prasangāt*) celebrated, Rāthītara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)^c.

प्रसङ्गात्विह m¹, प्रसङ्गा त्विह A, प्रसङ्गात्विह b, प्रसङ्गान्तिह f, प्रसंगान्तिह k, प्रसङ्गादिह r.—राथीतर सुतौ hdm¹r¹r⁴r⁶, राथंतरीसुतः b, भारथंतरीसुतः f, भारथंतरीसुतः k, ~~भारथंतरीसुतः~~ r.—The end of the *varga* is here marked by २८ in m¹fk, by २० corrected to २८ in b, not at all in hd.

^a That is, RV. vi. 75, as the one under discussion. ^b That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). ^c On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

Māṇḍala vii.

29. Pedigree of Vasistha. Kaśyapa's wives.

143. ^aThe son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः m¹r¹bn, मारीचिः hdfk.—मुनिः A, भवत् B.—जाया hdm¹r¹bfk, जाता r¹r⁴r⁶.

^a The following passage (143-155) is quoted in the Nītimañjarī on RV. vii. 104. 16.

B 144. Aditi^a, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुद्वाला m¹, दनुद्याला f, दनुद्याला k, तुद्यावाला b, दतुद्याला n (दनुद्या g, दनुष्टी m, दनिया h).—सिंहिका मुनिः r, सिंहिकाविगौ m¹kr²n, सिंहिकाविगौ f, सिंहिकाचि b, सिंहिकाविधौ n(g).—क्रोधावशा r, गोधा वृथा fm¹n, गोधा नृथा b, गौधा वृथा k.—वरिष्ठा bkrrn(gh), वरिष्ठा n.—सुरभिर् bn, तुरभिर् f, तुरभिर् k, चतुर्भिर्

m¹.—विनता m¹bn, वितता fk.—This śloka and 145^a^b are wanting in A, but they are found in B and m¹.

^a The names of the thirteen daughters of Dakṣa enumerated in 144 and 145^a are the same as those given in Mahābhārata i. 2520, with the exception of Varīṣṭhā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*aditir ditir danuḥ kālā danāyuh siṃhikā tathā,
krodhā pradhā ca viśvā ca vinatā kapilā munih,
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रूश्चेति bm¹n, कद्रूश्चेति kr.—*सुराश्चैव hm¹r, *सुराः सिद्धाः bn, *सुरा सिद्धा fk.—145^a = vii. 68^b.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm¹r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशी A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

*र्यमांश्च r, *र्यमांश्च fk, *र्यमांश्च m¹bn.—This śloka is found in B and m¹ only.—The end of the *varga* is here marked by २९ in bfk, not in m¹ (nor in hd, as the śloka is wanting in these MSS.).

30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तज्जज्ञे hm¹r, जज्ञाति br⁵, जज्ञेऽथ n, जज्ञोऽथ fk.—मित्रश्च वरुणश्च ह rn, मित्रश्च वरुणः सह hdm¹, मित्रेश्च वरुणः सह f, मित्रेस्व वरुण सह k, मित्रेण वरुणे सह b, मित्रश्च वरुणश्च च r¹r⁶, वरुणः सह r²r³.

149. ^a Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused ^b. It fell into a jar containing water that stood overnight.

सत्वे ns, सत्वे ABm¹. — तत्कुम्भे hr³r⁵r⁷ns, तः कुम्भे m¹k, त कुम्भे f, तस्कुम्भे b, कुम्भे तु r. — न्यपतद् hm¹rs, ह्यपतद् fkr²r⁵r⁷n, वपतद् b.

^a The following passage (149-155^{ab}) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.). ^b Cp. Nirukta v. 13: *tasyā darśanān mītrā-varuṇayo retaś caskanda*; also Sarvānukramaṇī i. 166: *mītrāvaruṇayor dikṣitayor urvaśim apsarasaṃ dṛṣṭvā vāsatiṃvare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya^a and Vasiṣṭha, there came into being.

^a On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground^a;

पतिते शुक्ले m¹rfkn, पतितं रेतः bs. — कलशेऽथ m¹bkr, कलशे च s. — संभूत चक्षि^o m¹rs, संवभूवर्षि^o n, स वभूवर्षि^o bk, स भूवर्षि^o f. — This śloka is found in B and m¹ only.

^a As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152^{ab}).

B 152. while Agastya was produced in the jar, (and) Matsya^a, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महाद्युतिः hrs, महामुनिः n, महः fk, भवन्महान् m¹. — महाद्युतिः A, महातपाः Bns. — 152^{ab} is found in B and m¹ only. — The end of the *varga* is here marked by ३० in hm¹fk, not in bd.

^a Cp. Sieg, Sagenstoffe, p. 106, note ².

31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya^a; or else (because) the seer was born from a jar^b. For measurement is made with a jar also:

हि मीयते hm¹rfks, महीयते b, (कुम्भे नावी)ह मीयते r¹r⁴r⁶. — 153^{cd} is omitted in n.

^a In RV. vii. 33. 13 *Māna* appears to be a name of Agastya; cp. Sieg, *Sagenstoffe*, p. 106, note ⁸, and p. 108, top. ^b That is, Agastya was called *Mānya* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)^a.

०धानं तु hm¹r b f k n, ०धानं च s.—लक्षते br¹r⁴r⁶ns, लक्षते f k, लक्षणम् h d r, (परिमाणं सु)लक्षणम् m¹.

^a This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus^a. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वत्र पुष्करं तत्र Am¹, सर्वतः पुष्करं तत्र r, सर्वतः पुष्करं तच्च b f k n, सर्वतः पुष्करि तं हि s.

^a Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रेष्ठकर्मणः hm¹r, श्रेष्ठकर्मणः b, श्रेष्ठकर्मणा fr⁵r⁷, श्रेष्ठकर्मणि k.—हीन्द्रं hm¹r, चैन्द्रं br⁵r⁷, चन्द्रं f k.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*ṛṣayo vā indram*)^a.

सोमभागानय Am¹, सोमभागांस्तत् B.—ब्राह्मणात्तद्धि m¹r, ब्राह्मणा तद्धि b f k.—157^{ed} is found in B and m¹ only.—The end of the *varga* is here marked by ३९ in m¹b, by ३० in f k, not at all in h d (as the last line is wanting in these MSS.).

^a TS. iii. 5. 2¹: *ṛṣayo vā indram pratyakṣam nāpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apāśyat . . . tasmai etānt stomabhāgān abravīt*.

32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest^a, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठाश्च B, वसिष्ठाश्च वसिष्ठाश्च Am¹.—ब्रह्मकर्मणि hm¹bfr, वै ततोऽभवन् r.—यज्ञेषु hm¹r, याज्ञेषु b, जातेषु fk.—दक्षिणीयतमास्तथा Am¹, दक्षिणीयास्ततो भवत् fk, दाक्षणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r.

^a Cp. RV. vii. 33. 11: *uta asi maitrāvaruṇo vasiṣṭhaya vasyā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2¹: *tasmād vasiṣṭho brahmā kāryaḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am¹, अब्यापि B.—सदस्याः सुसु A, सदस्यास्त्वह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m¹, पूजयेद् B.—माह्वेयी श्रुतिस्त्वियम् Am¹, वृद्धये माह्वेयी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen^a hymns (beginning) 'Agni' (*agnim*: vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva naḥ*: vii. 2) here are Āprī stanzas.

तुष्टावाप्तिम् hdm¹, तुष्टाव चाप्तिम् r, तुष्टाव वाप्तिम् bfr.—त्वप्तिम् hdm¹, no तु in bfr (इत्वप्तिम्).—आप्यस्तव hdm¹r, आप्रियस्तु fk, आप्रियस्तव b.

^a That is, vii. 1-17, deducting vii. 2 as an Āprī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye*: vii. 5), 'Forth of the sovereign lord' (*pra samrājāḥ*: vii. 6), the second 'Forth to Agni' (*prāgnaye*: vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha*: vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32): praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*na kiḥ sudāsaḥ*: vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m¹bfr, not in h.d.

33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four^a (stanzas) 'Two from the grandson' (*dve naptuḥ*: vii. 18. 22-25). 'White-robed' (*śvityañcaḥ*: vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्चर्गिभिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm¹r, संवादे सूक्तमैन्द्रे fkr², संवादमैन्द्रसूक्तं r⁵r⁷.—श्वित्वं चस्तु hd, °श्वित्वं वस्तु r¹r³r⁴r⁶, श्वित्पंतस्तु b, °श्वित्वं तत्तु r, स्थितिस्तु f, स्थितस्तु k.

^a The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *cataś-bhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra*: vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām*: vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā naḥ*: vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)^a.

तच्च तु Bhdm¹, यानि r.—अहिं तच्च hm¹r, अहिं देवं bfk.—मा नोऽहिर् hdm¹r, मा नोऽहिं b, मा नोऽहि fkr.—बुध्यम् hdb, बुध्य m¹r, मध्यम् fkr.

^a The reading adopted in the text is supported by the *Sarvānukramaṇī*: '*abjām*' *aher*, *ardharca uttaro* 'hirbudhnyāya.

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes^a in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air^b.

अहिराहन्ति m¹br, अहिः सद्सि fkr.—मेघान्स r, मेघांस b, मेघांसि m¹, मेघांसि fkr.—एति वा bkr, एवति वा f, एतीता m¹.—तेषु मध्यमः r, तेषु मध्यमः m¹, तेषमधीनः b, तेषमधानः fkr.—बुध्ने हि bf, - हि k, बुध्येति r, बुध्ये हि m¹.—This śloka is not found in A, but only in B and m¹.

^a *Ahi* in *Nirukta* ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād*: *etiṅtarikṣe* . . . *nirhrasitopasarga āhantiiti*. ^b Cp. *Nirukta* x. 44: *yo'hiḥ sa budhnyo*: *budhnam antarikṣaṃ, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6^{cd}) is addressed to Bhaga, so a sacred text (states).

सूक्तं hm¹r, सूक्ते bfr²r⁵.—०देवतः hdm¹, ०देवतः B, ०देवताः r.—धर्चस्व भागो hm¹r³B, धर्चस्व पादो r.—इति श्रुतिः m¹fr²r⁵r⁷, इति श्रुतः hdr³, इति स्तुतिः bk.—167^d in r reads प्रथमायामृचि स्तुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m¹bf, not in hdk.

34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5^e)^a has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugraḥ* : vii. 38. 6^{cd}), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1^{cd})^b:

तृतीयोऽत्र hm¹r, तृतीयोऽस्य bfk.—पञ्चम्यामहिदैवतः Am¹, प्रथमायामृचि स्तुतिः bfk, प्रथमायामृचि स्तुतः r.—168^{cd} is wanting in A and m¹.—नूनं भगो m¹r, नूनं भगो b, नूनं भगो न भगो f, न भगो न भगो k.

^a There is no reference to this pāda in the Sarvānukramaṇī. ^b That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'^a (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga^b.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वे ॥ f.—पञ्चोर्ध्वः Am¹r², पञ्चोर्ध्व r, पञ्चोर्ध्व b, पंचार्ध f, पंचार्ध k.—पञ्चर्चो भगदैवतः Am¹r², पञ्चर्चो भगदेवताः r, पञ्चार्चा भगदेवताः b, पंचार्चा भगदेवता fk.—169^{ab} is wanting in A and m¹.

^a The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāsuṣe suvāti savitā bhagaḥ*.

^b It is perhaps owing to this remark that the Sarvānukramaṇī states the deity of RV. vii. 38. 6^{cd} to be Savitr or Bhaga: *bhagam iti bhāgo vārdharaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitam* : vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer^a for the seers (*draṣṭṛ*)^b is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātaḥ* : vii. 41. 1)^c.

उषस्यान्त्या hm¹, ऊडास्यांत्या b, उदास्यांत्या f, उदास्यांत्या k (अन्त्योषस्या Sarvānukramāṇī), उषसोऽन्त्या r.—द्रष्टृषो चाशिरेव च b, तद्रष्टृषो चाशिरेव वा f, तद्रष्टृषो चाशिरेव च k, द्रष्टृष्या चाशिरेव वा r⁵r⁷, द्रष्टृ सौत्याशिरेव वा m¹, द्रष्टृ सौत्याशिरेव वा hd, द्रष्टृ स सौत्याशिरेव वा r.—प्रातरित्यस्यां भगमेव hm¹r, प्रातरित्येतां भागीमेव b¹r⁵r⁷, प्रातुरित्येतां भागीमेव fk.

^a *Āśir* for *āsir* on account of the metre. ^b Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. ^c Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramāṇī: *ādyā līṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner^a (*prasaṅgataḥ*) : (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)^b.

आदावन्ते तु hd, आदावन्ते च m¹, आद्यान्तेषु r⁵r⁷, आद्यातेषु fk, आद्यान्तेषु b, आद्यान्ते ते तु r.—हृषयः hd, ह्यषय b, ह्यय f, ह्ययं k, (च) ऋषयः m¹, (ते तु) ऋषयः r.—सूक्ते ऽस्मिन् Bhm¹r³, सूक्तेषु r.—त्वन्वा Bhm¹r³, मान्वा r.—अन्यास्तव fki²r⁵r⁷r³, अन्यास्तव b, मान्वास्तव r, अन्यास्त्वव hdm¹.

^a Cp. above, iii. 52 (note also the v. r. there, *prātaryogāt*). ^b That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Āśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyaṃ pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated^a, or else again because they share praise (*saṃstavāt*), because of the sphere of (their accompanying) troop (*gaṇa*)^b, or because of a (common) attribute (*bhaktitaḥ*)^c.

सालोक्ताद् hdm¹r, कालाद्वा B.—गणस्थानाद् hdm¹r, गणस्थानाद् b, गणस्थानं f, गुणस्थानं k.—भक्तितो hm¹r, भक्तितौ b, भक्तिनो fk.—न्यासु hm¹r, न्यास्य bfk.—The end of the *varga* is here marked by ३४ in m¹fk, by २४ in b, not at all in hd.

^a 172^a=i. 19^a, 98^a; vii. 144^a. ^b Thus Indra is associated with the troop of the Maruts. ^c Cp. i. 73, 76, 77.

35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिक्रं h d br, दधिक्रं f k.—रौद्रम् h dr, सैद्रम् b f, सैद्रम् k.—दाधिक्रे h d, द्वाधिक्रे b, दधिक्रे m¹ f k, दधिक्रां r.—प्रथमायास्तु Am¹, प्रथमायां तु B.

174. may be recognized^a. 'O Waters' (*āpaḥ* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Ṛbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Ṛbhus.

देवी वा h d m¹ r b f k, देवी तु r¹ r⁴ r⁶.—174^d is omitted in r¹ r⁴ r⁶.

^a That is, by their names occurring in the stanza; cp. Sarvānukramaṇī: *ādyā hṛgoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the Ṛbhus is chanted on the tenth day in the litany to the All-gods^a. 'Whose chief the sea' (*samudrajaṣṭhāḥ* : vii. 49) is (in) praise of the Waters.

शस्त्रे h m¹, शास्त्रे r³, सचे f, मचे k, शस्त्र br.—समस्तं h m¹, समस्तं च b f k r.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठेत्थपां r¹ r⁴ r⁶, समुद्रादित्यपां b f, समुद्रादित्यया k.—175^{a b c} omitted in r¹ r⁴ r⁶.—The end of the *varga* is here marked by ३५ in m¹ b f k, not in h d.—The last pāda is not repeated here in either b or f.

^a See ĀŚS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hni vaiśvadeva-śastra ārbhavanividdhānaḥ; sūtryate hi: ṛbhukṣaṇa ity ārbhavam iti*; cp. below, vi. 108.

1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām* : vii. 50) the deities are praised in successive stanzas :

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नद्यस् m^1r , मद्यस् fb, मद्यस् k.— i^{cd} is not found in A, but only in B and m^1 . It must be original as the detailed statement of the Sarvānukramaṇī is founded on it : *ā māṇ : maitrāvaruṇy, āgneyī, vaiśvadevī, nadistutih.*

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra* : vii. 53. 1-3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas : vii. 54. 1-3, 55. 1) addressed to Vāstoṣpati ; the seven (following : vii. 55. 2-8) are traditionally held to be lullaby stanzas^a.

०देवत्वौ bfkdr, ०देवत्वो m^1 , ०दैवत्वौ h.—वास्तोष्पत्यास् hd, वास्तोष्पत्याः b, वास्तोष्पत्यस् r, वास्तोष्पतिस् fk.—चतस्रस् Am^1 , चतस्रश्च fkr, चतस्रः स्तुः b.—प्रस्वापन्त्य ऋचः स्मृताः B (प्रस्वापन्त्यो मृचः b, प्रस्वापन्त्यो मृच f, पश्चापन्त्यो मृचः k, प्रस्वापिन्य ऋचः r), त्वष्टौ प्रस्वापिनी स्मृताः A (०पिनी स्मृताः $r^1r^3r^4r^6$, ०पिनी स्मृताः hd), सप्त प्रस्वापिनी स्मृताः m^1 .

^a Cp. Sarvānukramaṇī on vii. 55 : *aṣṭau : vāstoṣpatyādyā . . śeṣāḥ prasvāpnyā upaniṣat.* The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m^1 alone gives the correct sense clearly : 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्व, अष्टौ being then supplied in A and ऋचः in B.—In R̥gvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray ?' (*ka īm* : vii. 56-59) ; the last stanza of these (vii. 59. 12) praises Tryambaka^a, the divine father.

परं Am^1 , ततः B.

^a There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat* : vii. 60-66) Mitra-Varuṇa are praised ; but with the following eight (beginning) 'To meet your' (*prati vām* : vii. 67-74) the divine Aśvins.

स्तुतौ तु br, स्तुतौ सु fk, स्तुतौ तौ hm^1 .—परैर् Am^1 , स्तुतौ B.

5. (In) 'When to-day' (*yad adya* : vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ* : vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti* : vii. 63) four and a half (1-5^a) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ* : vii. 66. 16)^a the eye (of the sun) is sung as the deity.

यदबौत्सूर्यस्ति हm¹bfk (यबदै° fk), यदबौत्सूर्य इति तिस्र r.—सौर्यस् hdm¹, सौर्यं r, तद्वत् bfr²r⁵r⁷, तद्वत् k.—इति तु hdr, इति (no तु) bfr²r⁵r⁷m¹.—The end of the *varga* is here marked by १ in m¹bfk, not in hd.

^a There is no statement about this stanza in the Sarvānukramaṇī. Cp. below (9).

2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya* : vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya* : vii. 66. 4-11) and the rest, are proclaimed (by him)^a to be addressed to Sūrya.

अन्याः सर्वा ऋचः सौर्या br, अपत्या सर्वा ऋचः सार्यं fk, अपत्या ऋचः सर्वास्ता m¹ (the plural of सौर्या would be more consistent with 5 and 9 than that of सौर्या).—This and the following three ślokas (6-9) are found in B and m¹ only.

^a Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetāraḥ* : vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चितार fkm¹r, इमे चितारम् b.—Of the second pāda consisting probably of pratikas only, I have been able to make nothing. The readings of the MSS. are as follows: सत्ते मिचो f, स ते मिचो k, स तेन्त मिचो b, सत्ते मिचो r, ऋते मिचो m¹.—मिचस्तु तत् m¹bfk, मितः सुतः r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūraḥ* : vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादित्र m¹bfr²r⁵, चादित्र r (=r⁷).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat* : vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ* : vii. 66. 16) to be a prayer^a.

^a That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādya daśādityāḥ*, Sarvānukramaṇī *caturthyādya daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75-81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82-85), are (in) praise of Indra-Varuṇa.

एभ्यः m¹rbfk, एभिः hd.—^०द्रावरुणेति Am¹, ^०द्रावरुण्यती^० b, ^०द्रावरुणानि r; the whole line is चत्वारिद्रोवण्यो क्षुतिः in f, चत्वारिद्रो क्षुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm¹.

3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1^{ab}) the Middle (Agni) is praised.

During^a the night Vasiṣṭha in a dream^b approached the house of Varuṇa^c.

11^{ab} is not found in A or m¹, but only in B.—स्वप्न आचरत् hm¹r, स्वप्नमाचरत् fkn(egh), स्वप्नमाचरन् bn(am)s, स्वप्नवच्चरत् n(b), चौर्यमाचरत् r⁵.

^a 11^{cd}-15^{ab} are quoted in the Nītimañjarī on RV. vii. 55. 2; and 11^{cd}-13 in Sāyaṇa on RV. vii. 55. 3. ^b See Vedische Studien, ii, p. 56 (cp. 55). ^c Cp. RV. vii. 86. 6: *svapnaś caned anṛtasya prayotā*; and vii. 88. 5: *brhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṃ jagamā grhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep^a (*vyasuṣvapāt*) with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him^b as well as the other attendants of Varuṇa to sleep^c.

तं तच्च bfrkns, तं तच्च hd, त्वं तच्च m¹.—^०भ्यधावत Am¹, ^०भ्यवर्तत Bns.—12^{cd} and 13^{ab} are not found in A, but in B and m¹ only.—दृष्टुम् m¹n(h)s, दंष्टुम् fk, दृष्टुम् b, द्रष्टुम् rn.—13. द्वाभ्यां m¹bfs, त्रिभिः rn.—व्यसुष्वपत् m¹bfr, व्यसुष्ययत् k, व्यसूषुपत् n, ह्यसूषुपत् s.—स तं Am¹, एवं Bns.—प्रस्त्रापयामास bfrn, प्रस्त्रापयामास k, प्रस्त्रापयामास hdm¹s.

^a The anomalous form *vyasuṣvapat* is evidently based on the refrain of RV. vii 55. 2-4, *nī ṣu svapa*. I was therefore tempted to make the emendation *nyasuṣvapat*.

^b The reading of B *evam* connects 13^{cd} with 13^{ab}, that of A *sa tam*, 13^{cd} with 12^{ab}.

^c Cp. Vedische Studien, ii, p. 56, note ².

14, 15. Then king Varuṇa bound^a him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)^b following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)^c from him.

स्त्रीः पाशैः प्रत्यबध्यत Am¹ (प्रति० m¹), स्वान्पाशान्प्रत्यमुञ्चत Bn.—स बद्ध hm¹rfkn, स बुद्ध r¹r⁴r⁶, स बुद्धा b.—०भिरित hdr, ०भिरत bfk.

15. ततः पिता hm¹bf, वधः पिता k, तथान्वया n.—15^{cd} is the reading of Am¹; instead of it, but after 14^{ab}, Bm¹ read:

बद्धः स¹ वारुणैः पाशैर्ध्रुवासु लेति² दृश्यते ।

¹ fr²r⁵r⁷, वद्धे सा k, तद्धः स b. ² r²r⁵i⁷, ध्रुवासुलेति b, ऋचासुलेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m¹, after 15^{ab} (*pitā*) in bfk (as the B form of 15^{cd} comes before 15^{ab}), not at all in h d.

^a Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). ^b That is, after the group 82-85 mentioned in 10.

^c The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā ṅsu kṣītiṣu kṣiyanto vy asmat pāśaṃ varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)^a.

तास्त्वै० Am¹, तास्वै० B.—वायव्याः सुतो¹ m¹r¹r³r⁴r⁶, वायव्याः सुतो h d, वायव्याः ऋचो r, वायव्या भवो bfk.—यासु hm¹r, यासु r²r⁵i⁷, यास्त fk, यात्सु b.

^a See Saivānukramaṇī on RV. vii. 90: *aindryaś ca yā dvivad uktāḥ*; cp. also Ṣaḍguruśiṣya.

B 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) ^a as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pāda*) ^b.

वायव्या m¹ bfk, वायव्याः r.—प्राउगी° m¹ r, प्रानुगी° b, प्रासुगी° fkr².

^a That is, AB. v. 20. 9. ^b That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat taraḥ* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu) ^a.

प्र सोता चर्ग^a br, प्र सोता चर् f, प्र सोता च m¹ k.—The words एता नव स्मृताः occur above, vi. 7 ^a.—17, 18 are not found in A, but in B and m¹ only.

^a The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*sah* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

दृचे सरस्वात्स इति B (दृचे b fkr², द्वेचा r⁵ r⁷), स्तुतश्चैव सरस्वांसु Am¹. I have preferred the reading of B (with the emendation च्चचा for दृचा) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तृतीया सरस्वते . . परास्त्रिस्तो गायत्र्यः सरस्वते.—च तिस्रभिः h d r³, चतस्रभिः m¹ r¹ r⁴ r⁶, चतुर्चर्चैः r, चतुर्भवे b, चतुर्भवे f k.—The end of the *varga* is here marked by ४ in bfk, not in h d m¹.

5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa ^a in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय hm^1r^3B , वर्षसहस्राणि r .— 0 रथेनेमां hdr , 0 रथेनेमान् b , 0 रथेन मा fk .— 0 ब्रुवन् r , 0 ब्रुवंत् hd , 0 ब्रुवत् fk , 0 क्रवन् b .

^a The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत br^5 , हत fk , पहत $r^1r^4r^6$, वहथ hdm^1r^3 .—भागास्ते hdm^1r^3 , मां सर्व्वा $r^1r^4r^6$, मा सर्वा fk , माः सर्वाः r^5 , माः सर्व्वा b .—वाथवैकशः Am^1r^2 , पथवैकशः b , थथवैकश fk (0 स k), वाथनेकशः r .—नद्यः स्वल्प⁰ $hm^1b fk$, नद्यश्चाल्प⁰ r .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

भागान्सर्वास्ते hdm^1 , भोगान्सर्वास्ते r , सर्वान्भोगांस्ते $b fk$.—सन्ने all MSS. and r .—वार्षसहस्रिके hdm^1rb , वर्षसहस्रिके r^2r^5 , वर्षे सहस्रिके fk .—ते B , त्वा A .—नाङ्गय m^1r , नाङ्गयः hdf , नाङ्गतः k , न्यद्युःषः b .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाशु Am^1 , जगामाथ B .—आपगां A , पावनीं B (b , 0 नां $fk m^1$).—सरस्वतीम् all but m^1 , which has समुद्रगाम्.— 23^{cd} is the reading of B ; प्रतिजग्राह सा चैनं पयः सर्पिश्च दुहति is that of Am^1 . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाङ्गयाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*; but that it ends here is indicated by the fact that the figure ५ is in b placed after 26^{ab} , which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4–6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे बार्हस्यमैन्द्रं hm^1r^3 , यग बहस्यमैन्द्रं च f , यग वहस्यमैन्द्रं च k , बार्हस्यमैन्द्रं च b (no यज्ञे), द्वे बार्हस्यत्ये ऐन्द्रे च r , ऐन्द्रे यज्ञे दिवः सूते $r^1r^4r^6$.—तु परे ततः Am^1 , च ततः परे B .—उरुमैन्द्राश्च hm^1 (उरमित्यैन्द्राश्च S), उन्तमैन्द्राश्च r , उन्तमैन्द्राश्च bk , उन्तमैन्द्राश्च f .—तिस्रः स्युः br , तिस्रः स्य f , तिस्रश्च hdm^1k .

A 26. Now the first (stanza) here^a (vii. 97. 1) praises Indra, the second and the rest (2, 4–8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

^a 26^{ab} is the reading of Am^1 ; instead of this line B has :

आशीर्चक^b प्रथमा तच प्रथमस्य तृतीयया ।

^b r , आशीर्भव m^1f , आशी भव k , आशी b .

The first pāda here is probably a corruption of 26^a (the last five syllables being practically identical), while the second seems to be due to a confusion with 24^d.

26^{cd} is not found in A, but in B and m^1 only. 26^b is redundant, as stanzas 2, 4–8 would already be addressed to Bṛhaspati by 25^a; while 26^c repeats the statement of 26^a; on the other hand 26^d is necessary to the sense (cp. *Sarvānukramaṇī*). The original reading of 26 thus seems certainly to have consisted of the single line : स्त्रीतीन्द्रं प्रथमा त्वच अन्त्या त्विन्द्रावृषती । cp. *Sarvānukramaṇī* on vii. 97 : यज्ञे . . ऐन्द्रादि बार्हस्यमन्त्यैन्द्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)^a 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्त्रीतीन्द्रा^o Am^1 , सहैन्द्रा^o B .—मण्डूकान् $bfkSs$, मण्डूकान् m^1 , मण्डूका $r^2r^5r^7$, माण्डूकम् A . I have preferred the former reading as being supported by the *Sarvānukramaṇī* : मण्डूकांसुष्टाव.

^a 27^{ab} and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons^a.

राक्षोघ्नं $m^1 r^1 r^4 r^6 br^5 nS, s$ (v.r.), रक्षोघ्नं hrfks.— 28^{cd} , occurring here in B and hdr³ (but omitted here in $m^1 r^1 r^4 r^6$), is repeated at 34^{ab} , with वसिष्ठो (A) in place of सौदासैः (B).—तस्मिन् hd, क्रुद्धः Bs.—The end of the *varga* is here marked by ६ in $m^1 hf$, not in hdk.

^a 28^{ab} is quoted in the Nītimañjarī on RV. vii. 104. 16.

7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākāśamsam* : vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आग्नेयी $m^1 dr$, सामेयी h, ऋषी b, ऋष्या fk.

30. The stanza 'As if I' (*yadī vāham* : vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā* : 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jīgāti* : 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadvam* : 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृता $hm^1 r$, यो मेतीन्द्रः स्मृतो द्वयोः bk, यो मेतीन्द्रस्तौ द्वयोः f, यो मेतीन्द्रः स्मृतोऽर्ज्या $r^5 r^7$.—ग्राव्णी $hdm^1 r$, वराप्री b, वरात्री f, वरीत्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya* : vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas* : 23) the seer invokes a blessing^a

॰सोमी तृगुं hm^1 , ॰सोमीतृगुं r, ॰सोमी त्वगुं f, ॰सोमी नृगुं b, ॰सोमी वृगुं k.—
त्वाग्निषम् bkr, त्वाग्निष hdm^1 .—त्वचि hdr, त्वचि bfk, वृचि $r^1 r^4 r^6$.

^a I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104 : *pra vartayeti pañcaīndryo mā no rakṣa ity ṛṣer ātmana āśiṣ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum* : vii. 104. 22) (prays) 'Slay these night-walkers of various forms'^a.

दिवि चैव hdm^1 , दिवश्चैव br, दिविश्चैव fk.—पृथिव्यां च hdm^1 , पृथिव्याश्च br, पृथिव्योश्च fk.—पाञ्चनम् $m^1 bkr$, पाञ्चतम् hd.—उलूकयातुं rs (and RV. vii. 104. 22),

उलूकयातु all the MSS. (°यान्तु r^7) except r^5 .—This śloka is omitted in $r^1r^4r^6$ according to B, p. 163, note ⁹, but this statement contradicts his preceding note ⁸.

^a 32^{cd} is quoted by Sāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या अष्टम्यां hd, (°स्य?) अष्टम्यां $r^1r^3r^4r^6$, सूक्तस्याष्टम्यां m^1fk , सूक्तस्याष्टम्यां b, सूक्तस्याष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa^a who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन् m^1 , कृद्धः B.—वसिष्ठो hdm^1r , सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितस्तदा hrhfk, दुःखितः सदा m^1 .—34^{ab} = 28^{cd} (cp. v.r. there).—वै श्रुतिः Am^1 , नः श्रुतम् B.—The end of the *varga* is here marked by ७ in bfk, not in dm^1 .

^a For Sudās, as above, iv. 106, 112.

Māṇḍala viii.

8. Story of Kaṇva and Pragātha.

35. ^a Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावूषतुः hdr, °ज्ञा औषतुः b, °ज्ञाता उषेतुः fk. It would have been more consistent to print °ज्ञाता ऊषतुः (cp. iv. 96^o and note ^a).

^a The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaṅguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)^a on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm^1 .—स्वपत् hdm^1r^3 fr^2n , स्वयत् k, (शिरो) स्वपत् n, अमात् $r^1r^4r^6$, स्वपन् br.—कण्वस्योत्संगे hm^1 , कण्व-स्यत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्गे $r^2r^5r^7$, कण्वस्योत्सङ्गात् r.—नान्वबुध्यत hdm^1 (°ता d), नान्वबुध्यत $r^1r^4r^6n$, नान्वबु-ध्यत b, न त्वंबुध्यत f, न त्वंबुध्यत $r^2r^5r^7$, न त्वंबुध्यत k.

* The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kanva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शुक्लकामसु hrbfk, हन्तुकामसु n.—पापामिशङ्कया hm¹rb, पापातिशङ्कया f, प्राप्यतिशङ्कया k, पतितशङ्कया n.—बोधयामास hdrn, वोचयामास b, योजयामास fk.—दिधृक्षन्निव m¹rn, दिधृक्षन्निव hd, विधृक्षन्निव f, विधृक्षन्निव k, दिवृक्षन्निव b.

38. Pragātha, becoming aware of his intention^a, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं मा d, भावं तं fk.—प्रगाथः hdrk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलि स्थितः hdr.

^a Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kanva^a, saw, in company with many other members of his family, the eighth Maṇḍala.

घौरौ hm¹r, घोरौ bfk, घोरौ r¹r²r⁴r⁶.—काण्वो hdf, काण्वौ b, कारावो k, कण्वो m¹r.—बहुभिः सह hdm¹b, बहुभिः सह fk, बहुभिः पितुः r.—सहित ऋषिर् hdm¹r (०तः r), सहितः सखि b, सदिर्चिषि f, सदिर्चिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

^a Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurah san bhrātuh kaṇvasya putratām agāt*; Ārṣānukramaṇī viii. 3 : *pragātho ghorajo munih, sa hi ghorasya kaṇvasya bhrātā san putratām gatah*.

9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śasvatī, daughter of Āngiras, living (*vasantī*)^a as his wife (*nārī*)^b, praised her husband^c.

वसन्ती hdm¹r, वसन्तौ kr², वसन्तौ bfr⁵.

^a That is, living with him as his wife, though he had been turned into a woman.

^b On Śasvatī and nārī, see above, ii. 83 and note.

^c Cp. Sarvānukramaṇī : *patnī cāsya āṅgirasī śasvatī punstvam upalabhya enam prītā gntya yā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)^a. With the four^b stanzas 'Praise' (*stuhī*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग सुतवान्^{hdm¹}, तमासङ्गः सुतवान्^r, तं मासंतं कृतवान्^{br⁵r⁷}, तं मासं कृतं कृतवान्^f, तं मासं कृतं कृतवान्^k.—स्वस्व A, तस्व B.—सुहीत्यृग्भिश्चतुर्भिः परि-कीर्तितम् all MSS. (सुहि सुहीति चतस्रभिः S).

^a Cp. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ strībhūtvā pumān abhūt sa medhyātithaye dānaṃ dattvā stuhī stuhīti catusṛbhiḥ ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Śasvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. ^b Though *caturbhiḥ* is, as we have seen, frequently used alone as an alternative for *catusṛbhiḥ* (cp. next śloka), it seems hardly possible that *ṛgbhiḥ caturbhiḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catusṛbhiḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇī has *catusṛbhiḥ*, the Nīti-mañjarī *ṛgbhiḥ catusṛbhiḥ* (Sieg, p. 41), and the Ārṣānukramaṇī *ṛcām catusṛnām*. In the Rāmāyaṇa, however, *caturbhiḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśi (*kāśya*)^a, is proclaimed, while with the four^b (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काश्यस्व^{hbr}, काश्यस्व^d, कामस्व^{fk}.—पाकस्थान्मसु^{hm¹r}, °स्थान्मसु^{br²r⁵}, °स्थानेसु^{fk}.—भोजस्व^{hm¹r}, भोजस्व^b, भोजस्व^f, भोजेस्व^k.

^a Cp. Sarvānukramaṇī on RV. viii. 2: *antyābhyām medhātithir vibhindor dānaṃ tuṣṭāva*. ^b See note ^b on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śākaṭāyana thinks are addressed to Pūṣan^a; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ^{hm¹rg}, तु B.—उत्तरम्^{hm¹r}, उत्तराम्^b, उत्तमम्^{fkr⁵}.

^a 43^{ab} is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

ऐन्द्राणामिह hm¹r, ०णां त्विह k, ०सां त्विह f, ०णां त्विह b.—The end of the *varga* is here marked by **९** in m¹bfk, not in hd.

10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37^{ea}), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu^a.

सप्ततृशतमी b, ०त्रिंशतमी f, ०चिंसतमी k, ०तृशतमा hd, चिंशत्तामे r, ०विंशतमा m¹.—इत्यर्धर्चो hm¹B (०र्चो f), तत्रार्धर्चो r.—दानस्तुतिः b(S), नावस्तु f, (कषा)ननिस्तु k, दानस्तवः hm¹r.—स्तुता b, omitted in fk, स्तुतः hm¹r.

^a Op. Sarvānukramaṇī on RV. viii. 5: *antyāḥ pañcārdharcās caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'^a (*pratna* : viii. 6. 30), Śākapūni, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

मिं वैश्वानरं स्तुतम् br, मिर्वैश्वानरः स्तुतः Am¹.—46^{ab} is omitted in fk.—महानैन्द्रं प्रतवत्वाम् Am¹, महानैन्द्रं प्रनेवत्वाम् b, महःप्रेतीन्द्रैः r.—भार्ग्यश्चैव r⁵, भार्ग्यश्चैव hm¹br, भार्ग्यश्चैव f, भार्ग्यस्तु k.

^a The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira^a is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts ; and the three 'Hither to us' (*ā naḥ* : viii. 8-10) are addressed to the Aśvins.

तैरिदिरं hdm¹r, तैरिदिरं bfk.—प्रेति आ r, प्रेत्या hdm¹bfk.—०श्विनानि च hm¹r, ०श्विनान्यतः B.

^a Op. Sarvānukramaṇī : *tṛco 'ntyas tirindirasya pārśavyasya dānastutiḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra ; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14^{ab}) the god Vāstoṣpati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three^a (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

°दितिः सुता hm^1r , °दितिस्तथा B.—षष्ठा चतुर्थी सप्तम्या $r^1r^4r^6$, षष्ठां चतुर्थी सप्तम्या hd , षष्ठा चतुर्थीसप्तम्योर् m^1 , षष्ठां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in m^1bfk , not in hd .

^a The Sarvānukramaṇī does not specify these three stanzas.

11. RV. viii. 19 : praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agnī*), Sun (*sūrya*), Wind (*anila*)^a are (respectively) praised in successive verses (*pac-chaḥ*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्स्त्व° A, पक्खोस्त्वाम् r , षष्ठास्त्वोम् f , षष्ठासोम् k , षष्ठास्त्वोम् b .—°मित्राणां Am^1 °मित्रास्तु r^2r^5 , °मित्रास्तं bfk .—प्रगाथो Am^1 , प्रगाथे B.—इति सुतिः r , इति सुताः B, इति स्तदा hdm^1 , इति तदा r^3 .

^a Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnisūryānilānām*.

51. ^a in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens^b and three herds of seventy (*saptatīḥ*) cows,

सुतो hdr , सुति bfk .—सप्ततीः br , सप्तमी fk , सप्ततिः m^1 , सप्तयः n .— $51^{ad}-57^{ab}$ are not found in A, but in B and m^1 only.

^a The following six and a half ślokas ($51-57^{ab}$) are quoted in the Nītimañjarī on RV. viii. 19. 37. ^b Cp. RV. viii. 19. 36 : *adāt . . pañcāśataṃ trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)^a.

अश्वोद्गाणां m^1fkrn , अश्वोराद्गाणा b .—तथैवासौ m^1 , तथैवास्तौ b , तथैवासौ fkn , उरध्माणां r .—वृषभं fkr , वर्षभं b , विविधं m^1 .—श्वावं $m^1n(m)$, श्वावं n , श्वावं $n(h)$, श्वावं bfr , श्वावं k .—अग्नेसरं $m^1frn(a)$, अग्नेशरं kr^2 , अग्नेचरं b , आसेसरं n .—पतिम् r , प्रति m^1fkr^2n , पथि b .

^a See RV. viii. 19. 37: *tiṣṭhām saptaśatānāṃ śyāvāḥ praṇetā . . diyānām patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śacī

शंस च m¹bfn, शंस ह r.—शक्रं च all MSS. r and n (cp. v. 137).—शचीपतिः m¹bfn, पुरंदरः n (cp. v. 137^d).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens^a of the race of Kakutstha^b,

तमृषिर् br, तमृषिम् fm¹, तमृषीम् k.—काकुत्स्थ rn, काकुत्स्थ b, काकुत्स्थः k, काकुः सुत्स्थः f.—कन्याः पञ्चाशद् frn, कन्याः पञ्चाशद् b, पञ्च कन्याशद् k.—रमये bfn(h), रमयेत् m¹, रमय n.—54^{od}, 55 omitted in r⁷.—The end of the *varga* is here marked by ११ in bfn.

^a This most probably refers to the *pañcāśatāṃ vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. ^b This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure^a, the lotus treasure^b always remaining in my house.

यौवनं m¹bfn, युगपत् r⁵.—मद्गृहेष्व° m¹r, मन्नेहेष्व° n, मृगृहेष्व° fk, मृष्व° b.

^a Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. ^b That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m¹frn, प्रसादान् bk.—°कर्मासौ m¹bfn, °कर्मा तु n.—कुर्वीत m¹bn, कवीत fk, करोतु r.—°वाटीं च m¹kn, °वाटां च f, °वाटी च b, °वाटीश्च r.—सुरद्रुमैः r, सुरद्रुमैः b, सुरद्रुमैः fk, सुरद्रुमाः m¹.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta*: viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam*: viii. 21), is addressed to Indra.

°सर्धासां m¹bn, °सर्धासां f, °सासर्धासां k, °सर्धायां r.—°द्रमुत्तरम् Am¹, °द्रमतः परम् B.

58, 59. When^a Sobhari, son of Kaṇva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā*: viii. 21. 17), proclaiming (Citra’s) power of giving^b.

सोमरेक्षेव Am¹, सौमरेक्षेव B.—यवान् जजुर् m¹r, यवा जजुर् hd, यवां चजुर् bfk.—59. °तुष्टाव इन्द्रं r, °तुष्टविद्रं hd bfk.—आखवः Bn, आखुं च Am¹.—59^{ed} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १२ in bfk.

^a 58^{ed}–62^o are quoted in the Nītimāñjarī on RV. viii. 21. 18. ^b 59^{ed} seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī: *antye dvṛce*).

13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows^a

संसुतो hm¹r³fkr²i⁵r⁷, स सुतो r.—चित्र ऋषये तु गवां ददौ hm¹r, चित्रो यद्ददौ तद् दृचेन ह r⁵r⁷n, चित्रो ददौ गा अत्यृचेरिह b, चित्रो दादौ गाच चत्यृचेरिह fk (चुलृ° k).

^a The wording of the Sarvānukramaṇī, *antye dvṛce citrasya dānastutih*, would seem to favour the reading of B (*citro yad dadau tad dvṛcena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,

सहस्रं वै hbr, सहस्रं तु n.—निजग्राह m¹, विजग्राह hd, निर्जग्राह brn.—चोवाच hdm¹r, प्रोवाच br⁵n.—ऋषेः hdr, ऋषे m¹b, ऋचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam: viii. 22) (he praised) the Āśvins^a.

समुत्पन्नो Am¹, समुद्भूतो Bn.—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवन्नो hd (doubtless due to the preceding उपन्नो), देवं नो r³, देवनो m¹.—Instead of 62^d and 63^a^b as given in the text (according to hdm¹rbfk), r¹r⁴r⁶ read:

(सुत्वा) चित्रं सूतैः परैस्त्रिभिः ।

अश्विनावपिमिद्धं चाभितुष्टाव देवताः ॥

hd, but not m¹, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62^b (देवता सोतुमर्हसि).

^a With 62^d and 63^a cp. Sarvānukramaṇī: o tyam āśvinam . . . ṛiṣva . . āgneyam.

63. The (hymn) 'Laud thou' (ṛiṣva: viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyāḥ: viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-suṣāman' (yathā varo suṣāman: viii. 24. 28-30), is addressed to Dawn^a.

यथा वरो सुषाम्ण hdbfk (चरो fk), यथा वरः सुसाम्ने r.

^a The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Saṣāman, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala: Uṣas and Indra and Soma, Agni, Sūrya, Bṛhaspati^a,

अष्टौ तु hm¹r, अष्टौ च b, अष्टा च fk.—सहितास्वेता hm¹bfbk, सहिता एता r.—वलम् bk, वलम् fr, वशम् hdm¹.—सोमश्चाग्निः hdbfk, सोमश्चाथाग्निः r (cp. r in vi. 33).

^a This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām: viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve^a

The end of the *varga* is here marked by १३ in m¹b¹fk, not in h^d.

^a According to the Sarvānukramaṇī only 10-12 (not 10-21) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is prthak-karma-stuti.

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*rjram ukṣaṇyāyane*: viii. 25. 22-24)^a.

वरु hm¹r, चतू b, चक्र fk.—यक्षादाद् hm¹r, यद्दाद् b, यद्दा (षचे) f, यद्दा (नचे) k.—After 66^{ab} r adds (apparently from r¹r⁴r⁵) the line:

इन्द्रो वेद्यितयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in hdm¹b¹fk nor in r²r³r⁵, and which R already has (with slight variations) as 59^{ed}. The line in that place is found in B and m¹ only (see note ^b on vi. 59).—कीर्तितं तु तुचे (त्वस्मिन्) hm¹r, कीर्त्तनं तत्त्रिचे fk, कीर्त्तित्तददि चिवे b.—त्वस्मिन् hm¹b¹fk, तस्मिन् r.—ऋजमुब्रूयायने h^dr, ऋजमुख्य - णोयने f, ऋजमुख्य - - णोयने k, ऋजमुख्यणोयने b.

^a The pratika must be read with vyūha, *rjram ukṣaṇyāyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suṣāman, is told here^a: (viz.)

'Of you two' (*yuvoh*: viii. 26) is addressed to the Aśvins: 'Do thou yoke^b' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोक्तं br, तादिहोक्तं fk, ताविहोक्तं m¹.—सुषामणि f, सुवामणि b, सुसामनि r.—67^{ab} is not found in A, but in B and m¹ only.—युवोर्युक्त्वा r, युवोर्युक्त्वा fk, युवोर्युक्त्वा bm¹, युवोर्युक्त्वा hd (the fuller pratika of viii. 26. 1).—वायव्या उत्तरास्तु याः hdm¹r, वायव्या उत्तरौ तुचौ bf, वायव्यावुत्तरौ नृचौ k.

^a This must refer to the following hymn: Suṣāman is mentioned in the second stanza.

^b The pratika *yukṣva* is necessary in A, as there would be no clue to the stanzas meant: cp. Sarvānukramaṇī *viṃśyādya vāyavyāḥ*. The reading of B, *uttarau tṛcau* is, however, more definite.

68. Manu, as he was named, whom Savarṇā^a obtained as a son from Vivasvat^b, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्णा bfrs, सरणू hdm¹.—मनुर्नाम all MSS., r (s, v. r.), मनुं नाम s.—The text of 68^{ed} follows the reading of hdm¹r bfk; the reading of r¹r⁴r⁶ is: वैश्वदेवानि सूक्तानि जगादामिरिति स्वयम्.

* I have followed B in reading *savarṇā*, as this is supported by Ṣaḍguruśiṣya, p. 139: *manur nāma vvasvataḥ savarṇāyām saranyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *sāvarṇi*. Cp. BD. vii. 1. ^b 68^{ab} is quoted by Ṣaḍguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities^a.

वेता hm¹r³B, त्वस्नि r.—ह्यासु कर्मभिः hm¹r bfk, ह्यासां नवभिः r¹r⁴r⁶.

^a Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यत्र तत्र hm¹bfk, यत्र यत्र r.—70^{ed} follows the reading of Am¹; the reading of B is: पृथक्कर्मस्तुतीव्युक्तं तद्विवाद्देवदेवतम्.—The end of the *varga* is here marked by १४ in bfk, not in hd.

15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris^a. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii. 31) the sacrifice (*ijyā*)^b is here praised.

मैत्रावरुण्यं bfr, मैत्रावरुणी त्वृग् hdm¹.—दशम्यश्चिसंस्तवः m¹, दशम्याश्च संस्तवः h, दशम्याश्च संस्तवः d, दशमी मिचसंस्तवः b, दशमी मिचसंस्तवा r, दशमी संस्तवः fk.—

°प्रसङ्गाच्च hm¹r, °प्रसङ्गात्तु b, °प्रसंगा तु fk.—य इत्यत्र चयी स्तुता hdm¹, यजिरेवात्र संस्तुता r, यजे वाच प्रकीर्तिता b, यज्ञे पात्र प्रकीर्तिता fk.

^a The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyana's comment they are the Atris. The readings *mītra* and *asvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. ^b The conjecture '*ya*' *ījyāgtra* is supported by the Sarvānukramanī, which describes the hymn thus: *yo yajāti . . atraījyāstavō yajamānaprasāṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यजताम् br, यज्ञानाम् m¹fk.—यज्वा r, यज्वाम् b, यद्वा m¹, यद्वा f, युद्वा k.—मञ्ज्विति r, मञ्ज्विति b, मञ्चिति fk, यद्विति m¹.—This śloka is not found in A, but in B and m¹ only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī*: viii. 31. 5-9) are (in praise) of husband and wife^a as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan^b; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्वनोर् br, यज्विशर् fk, यद्वाशीर् m¹.—या दंपती च्चः m¹, या दंपतीवृचः br, या दंपती - चः f, या दंपती वृचः k.—आ शर्माशीरितु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m¹, अर्थशर्मासिरपी fk (°वी k).—पौष्णौ परे b, पौष्णो परि m¹f, पौष्णी परि k.—मिचोऽर्थमा bfk m¹, मिचार्यमा r.—यथा b fkr, तथा m¹.—This śloka is not found in A, but in B and m¹ only.

^a Cp. Sarvānukramanī, *yājñyādi pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī rcaḥ*. ^b Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prakṛtāni*: viii. 32-34), are addressed to Indra.

स्तुतास्त्वच m¹b f, स्तुतस्त्वच r.—75^{ab} is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah*: viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman^a; for the chastiser of Pāka (Indra) made love to that Dānava maiden^b,

अध इत्यत्र r, अध इत्यत्र b, अधय इत्यत्र fk, अथ इत्याह hdm¹.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm¹.—स्त्रीलिङ्गेनेन्द्रमव्रवीत् hdm¹br, स्त्रालिगतं । इन्द्रमव्रवीत् f, मालिङ्गतो ब्रह्मव्रवीत् k.

^a That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Plāyogi when he was a woman (cp. above, vi. 41). ^b And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)^a. 'By Agni' (*agninā*: viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

व्यंसस्य r²r⁷, प्यसस्य r¹r⁴r⁶, व्यंसस्य b, व्यंस्य f, व्यसस्य k, पुंसस्य hdm¹r³.—तस्यैव hm¹br, तस्य व f, तस्यैव k, तयैव d.—युवकाम्यया hdm¹r³fk²r⁵r⁷, वुवकाम्यया b, वधकाम्यया r (=r¹r⁴r⁶).—परे ततः hdm¹r, ततः परे bfk (cp. vi. 25 and 79).

^a The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām*: viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्राभं (परम्) Am¹, ऐन्द्राभात् b, ऐन्द्राग्न्यात् fkr.—ऐन्द्राभं Am¹, ऐन्द्राभाद् b, ऐन्द्राग्न्याद् fkr.—वारुणे m¹b¹fk¹r⁴r⁶, वारुणं hdm¹.

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam*: viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Prthuśravas gave to Vaśa Aśvya^a

इमे समायेये hdm¹b fkr, इमे तु चायेये r¹r⁴r⁶.—ऐन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am¹.—वशायाश्चाय षs, वशायाश्चाय hdm¹r, वशायाश्चाय bf, वसाथाश्चाय k.

^a 79^{cd} and 80^{ab} are quoted by Śaṅgurusīṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21–24). The two *pragātha* couplets 'Hither to our' (*ā nāh*: 25–28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा° hm¹r, स एत्येवमा° षs, श्येत्येवमा° b, श्येत्येवमा° f, स थेत्येवमा° k.—°दिमिः Am¹ षs, °दिना B.—The end of the *varga* is here marked by १६ in m¹ bfk, not in hd.

17. Deities of RV. viii. 47–56.

B 81, 82. In the couplet 'Well led indeed' (*sunūtho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Trisoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yah kṛntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m¹b f k.—द्विचत्वारिंशकात् br, द्विचत्वारिंशका fk, °रिंशवे m¹.—82. गिरिं निहृत्य m¹r, गिरिं निहृत्य b, गिरिं नि- f, गिरिं नि- - k.—वज्रेण m¹r, वज्रेण b f k.—हताः r, हता b f k, हताम् m¹.—ऋषिस्तु स्वयम् r, ऋषिस्तु स्वयम् b, ऋषिस्तु स्वयम् f k, ऋषिस्तु तूयम् m¹.—81, 82 are not found in A, but in B and m¹ only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14–18) should be (considered as addressed) to Dawn as well (*api*)^a. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

°दित्यदैवते hdm¹, °दित्यदैवते fbr, °दित्यदैवता k.—खादोरिति स्मृतम् hm¹r, खादोरमचितम् fk, खादोरमचित् b.

^a The Sarvānukramanī has borrowed the words *antyāḥ pañcoṣase* 'pi.

84. Now the following eight hymns (viii. 49–56), by seers of ardent brilliance, are addressed to Indra^a; but the twenty-

sixth pragātha^{*} couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यष्टौ तु Am¹, पराणि चाष्टौ B.—तिग्मतेजसाम् hm¹r, तिग्मचेतसाम् b, तन्म-
तेजसा f, तिग्मतेजसा k.—ऐन्द्राख्यच hdm¹, ऐन्द्राख्यति b, ऐन्द्राख्यमि kr, ऐन्द्राख्यमि f.—
वज्रदेवतः hdm¹bfk, वज्रदेवतः r.

^{*} In the reading *aindrāṇy abhi*, the latter word is of course the pratika of the first Vāḷakhilya hymn (viii. 49). Cp. below, 86, note ^{*}.

85. The last stanza, 'Agni has appeared' (*acety agniḥ* : viii. 56. 5), is to Agni; the last verse (*pada*)^a sang of Sūrya (viii. 56. 5^d). Whatever wealth Praskaṇva gave to Pṛṣadhra,

अग्न्यापेर^० hm¹r, अग्न्यापेय^० b, अग्न्यापेय^० fk.—सूर्यमन्त्रं पदं r⁵r⁷, मयमन्त्रं पदं b,
सूर्यमन्त्रं पदां f, सूर्यमन्त्रपदां k, सूर्यमन्त्रपदा hm¹r.—In r¹r³(?)r⁴1⁶ 85^{ab} reads: अन्वि-
त्यभिरिति त्वस्यास्ततोऽभिः सूर्य एव तु.—पृषध्रश्च hm¹r, पृषध्रश्च b, पृषधुश्च f, पृषधुश्च k,
पृषध्रसु r⁵ (on the corruption of स्त्र to श्च and सु cp. i. 92; iii. 6).—यद्वसु fr, यत् वसु
k, चद्वसु^२ b, यद्वसु m¹, यद्वसु h^d.—The end of the *varga* is here marked by १७ in
m¹bfk, not in h^d.

^{*} Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, how-
ever, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

18. Deities of RV. viii. 60–67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrīt* : viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)^a there follow here six addressed to Indra (beginning) 'Both' (*ubhayaṃ* : viii. 61–66).

Bhāguri says that the stanza 'The giver to me' (*dātā me* : viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तन्नूरीदिति m¹br, तन्नूरीति fk, भूरीदिति तु h^d.—त्विह संस्तुतम् Am¹, परिकीर्ति-
तम् B.—86^{ab} is not found in bfr²r⁵.—निपातमाह hm¹r, निपातानाह fkr², निपा-
तेनेह r⁵r⁷, निपातनेह^२ b.

^{*} It is to be noted that the BD. makes no mention of the last Vāḷakhilya hymns (viii. 57–59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1–14) only contains the first eight (viii. 49–56), introduced with the words : *bālakhilyāṇi pare'sṭau* (ii. 19) : 'in the following (adhyāya) the eight Vāḷakhilya hymns (are given).'—

The eleventh Vāṅkhyā hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramaṇī used by me notice the Vāṅkhyā hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10-12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu*: viii. 67), has the Ādityas as its divinities.

अचं यास्वसृचं खेतं hdm¹r³, तृचे यास्वसृचं खेतं r, यास्वोऽस्तेऽर्धं तृचं चैनं r⁵, यास्वोऽस्तेर्चं तृचं चैनं b, यास्वो चं तृचं चैनं fk (त्रिचं k).—त्यान्वित्यच r, त्यान्वित्यच hdm¹, त्यान्वित्यच b, त्यान्वित्यं तु k, त्यानिं तच f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon^a the dry land out of the water.

मीनान् m¹r, मीनां bfk.—जालं m¹r, जालि k, जलं b.—बद्धोदक्षिपन् r, बद्धा चाक्षिपन् m¹, बद्धा चाक्षिपन् f, बद्धा चाक्षिपत् k, बाद्धादक्षिपन् b.—88-90^{ab} are not found in A, but in B and m¹ only.

^a *Udakṣipan*: cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tatra*: viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta*: viii. 67. 10-12).

धीवराः fkr, वीवरा b, धीवरान् m¹.—बुध्र्यं मा वो br, बुध्र्यं मा वो f, बुध्र्यं मा वो k, बुध्र्यमावो m¹.—भूत् bfr, भूः m¹.—स्वर्गं r, स्वर्गं च m¹, स्वर्गं fk, सर्गं b.—तचैषां hdm¹, चैवैषां br, चैवैषां fk.—The end of the *varga* is here marked by १८ in bfr, not in hd.

19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣaṭ* : viii. 68. 14)^a praises the seasons^b.

अभिसंबन्धाद् hdr³, आप्तिसंबन्धाद् m¹, अतिसंबन्धाद् r¹r⁶, इति संबन्धाद् r⁴, अभि-
संबन्धा f, अभिसंबन्धा k, [मातृत्वा omitted] दर्भिसंबन्धा b, गर्भिसंबन्धात् r.—सूयेतैषां r,
सूयेतैषां hd, सूयतैषां m¹, सुवन्त्येनां r²r⁵r⁷, सुवत्येजा b, सुवत्योजा fk.—सौत्येतून hm¹r,
सौत्यार्चम् b, सौत्यार्चम् fk.

* *Upa mā ṣiṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. ^b The Sarvānukramaṇī says nothing of the Ṛtus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaṅguruśiṣya explains the discrepancy as due to the Devatānukramaṇī (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91^{od} and 92^{ab} (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Ṛkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11^{ab}) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11^{cd}, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

ऋचाश्वमेधयोर्च hd (ऋचाश्वमेधयोर् S), आर्चाश्वमेधयोर्च m¹r, आर्चपत्य-
श्वमेधाय b, आर्चपत्यश्वमेधाय f.—पराः hdm¹bs, परा fkr.—अपादिन्द्रस्य hm¹r,
अपादिन्द्रस्य bfk.—93. शेषो वरुणदेवतः hdbfk, शेषो वरुणदेवतः r³m¹r²r⁵, शेषा
वरुणदेवताः r.—सूक्तमुत्तरं Am¹, सूक्तमुत्तरे b, सूक्तमत्तरे f, सूक्तमत्तरे k, सूक्त उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपश्वोषधीनां च hm¹r, षधीनां वा bfk²r⁵.—94^b=iii. 76^d; iv. 18^b; v. 87^b; viii. 62^d.

95. With the two stanzas 'I' (*aham* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan^a

95^{cd} and 96^{ab} are not found in A, but in B and m¹ only.—The end of the *varga* is here marked by १९ in bfk.

^a 95^{cd} was probably known to the author of the *Sarvānukramaṇī*: cp. *antyās tisraḥ* . . *śrutarvaṇo dānastutiḥ*.

20. Deities of RV. viii. 76–90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)^a.

With the following (stanza he praises) the Paruṣṇī^b (viii. 74. 15); Indra with the three hymns, 'Now this' (*imaṃ nu*: viii. 76–78).

आत्मादाना° bfr, आत्मादाना° m¹.—परया परुष्णीमिन्द्रं Am¹b, परया परुष्णी-
धिमिन्द्रं f, परया मारुधीमिन्द्रं k, परुष्णीं परया चेन्द्रं r.—न्विति r, त्विति hdbfk.

^a This line considered in connexion with the next seems very redundant and is probably a later addition. ^b The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛtnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*naḥi*: viii. 80–82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं हतुरिदं सौम्यं hm¹b, अतुरिरं सौम्यं f, अंतुरिरं सौम्यं k, सौख्यं त्वयमित्यस्य r.—चीष्णेन्द्राणि पराख्यतः hm¹b, पराख्येन्द्राणि यानि तु r.—वैश्वदेव्युगवीवृधत् hdr, वैश्वदेव्युधीगवात् m¹, वैश्वदेवद्वगवीवृत् b, वैश्वदेवे द्वगवीवृधत् f, वैश्वदेवेन द्वगवी-
विधृत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85–87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88–90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमः ॥ १९ ॥ hm¹rbfk, आपेयं तु ततः परम् r¹r⁴r⁶.—The text of 98^{cd} follows the reading of Am¹; the reading of B, चीष्णाश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in hd.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of Apālā with a new *varga*.

21. Story of Apālā.

99. ^a There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk.—दृष्ट्वा hrbfk, दृष्ट्वा r¹r⁴r⁶.

^a The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Ṣaḍguruśiṣya on RV. viii. 91 (pp. 142f.): see BD. vol. i, p. 135. Cp. Sāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Sātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.² vol. iii, pp. 33-38, where extracts from the BD., Ṣaḍguruśiṣya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्थे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु सायगात् §.—100^{cd} comes after 103^{ab} in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāh*: viii. 91. 1).

कथितस्ततः m¹fn, कथित सुतः bk, कथितः सुतः r.—This śloka is not found in A or §, but in B and n; 101^{cd} is in m¹ also.

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi*: viii. 91. 2); and Indra drank it from her mouth,

सा सुषाव मुखे hdm¹, सा सुषाव मुखात् r, सा सुषाव मुषात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे §.—इन्द्रश्च m¹bfkn§, इन्द्रस्तु A.—102^{bc} are not found in A, but in B only. Ṣaḍguruśiṣya has two entirely different pādas in place of 102^{bc}.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्वृहात् hdr, स तद्वृहात् m¹, शतक्रतुः Bn.—जगादेनं तृचेन तु hm¹r, जगादिनं

चिचेत सा b, सोममिन्द्रं वृचेव सा f, असौ वृते वृचेन सा r⁵r⁷, कुरु तात चिकीर्षितम् n. Śaṅguruśiṣya has these two lines in the following considerably modified form:

निरगात्स क्वचित्पूर्वं भक्षयित्वा गृहान्मुनेः ।
अग्निमः सुत्वा जगादेन्द्रं कुरु मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104^b.—The end of the *varga* is here marked by २१ in bfk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm¹ns, सुत्वचां br, सुत्वचां f.—तेन m¹bfr, तस्यै n.—104^{cd} is not found in A or s, but in Bm¹n only.—Śaṅguruśiṣya omits 104^a also, but has 104^b in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipya*) her through the carriage aperture (between the body) of the car and the yoke^a, drew her forth three times. Then she became fair-skinned.

रथच्छिद्रेण ताम् all MSS., r and n(hm), रथच्छिद्रे गताम् s, रथे अद्रिणा ताम् n.—सुत्वक् सा तु ततोऽभवत् hm¹rs, ततः सा सुत्वचामवत् bfr⁵r⁷n.

^a Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106^{ab} follows the reading of Am¹; the reading of Bn is:

तस्यां त्वचि अपितायां सर्वस्यां शल्यकोऽभवत् । (सर्वं bfn, पूर्वं r)

The reading of A is favoured by that of Śaṅguruśiṣya:

तस्याः पूर्वहता या त्वग्जातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story^a (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā*: viii. 91) a (hymn) addressed to Indra^b, as well as the two which come next (beginning) 'As one who drinks' (*pāntam*: viii. 92, 93).

इतिहासमिदं Am¹, इतिहासमिमं B.—यास्कभागुरी Am¹ (°री hd, °रि: m¹r¹r³r⁴r⁶), यास्कमाठरौ r, यास्कमातरौ bfk, यास्कगालवौ r⁵r⁷.—त्वैद्धं पान्तमित्युत्तरे च ये hm¹r¹, सूक्ते पान्तमैद्धे ततः परे bfk.

^a Cp. Vedische Studien, i, p. 292 f. ^b The Sarvānukramanī combines the two statements in describing the hymn as an *itihāsa aindraḥ*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa)^a to be addressed to the Ṛbhus; for on the third Chandoma (day)^b this hymn is chanted (*śasyate*) as one addressed to the Ṛbhus^c.

त्वार्मवी m¹b, त्वार्मववी f, चार्मवी r.—उत्तरस्यैतरेयके br, इन्द्र इत्यैतरेयक m¹, (प्रोक्ता) स्यैतरेयके f.—छान्दोगिके r(m¹?), छंदोगिक b, छंदोमिके f, द्वंदोमिके k.—This śloka is not found in A, but in B and m¹ only.—The end of the *varga* is here marked by २२ in bfk.

^a AB. v. 21. 12; cp. Sarvānukramanī: *antyaindrārbbhavī*. ^b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here = Chāndogya Brāhmaṇa. ^c Cp. BD. v. 175.

23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

^a Soma, oppressed by fear of Vṛtra, fled from the gods;

आ त्वै° br, ह्या त्वै° Am¹fk.—इतिहासं fkr, इतिहास्य b.—109^cd is not found in Am¹, but in B only.—अपक्रम्य तु Am¹s, अपचक्राम B.

^a The following passage (109^cf-115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.² vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named Amśumatī^a in (the country of) the Kurus. Him approached, with Bṛhaspati only^b, the slayer of Vṛtra^c,

नाम्ना hdm¹bfk, नामा r¹r³r⁴r⁶n, (°ती°) नाम्नीम् r, नाम s.—°भ्यतिष्ठत् hm¹r²r⁵s, °भ्यातिष्ठन् b, °भ्यत्तिष्ठत् f, °व्यतिष्ठत् r¹r³r⁴r⁶, न्यतिष्ठत् n.—कुर्वन् r²r⁵ns, कुन्तन् b, कुत्त f, गुरुन् Am¹.—°केन अभ्ययाद् r, °केनाप्यभ्ययाद् hdm¹, °केनान्वयाद् b, °केनात्वया f, इवान्वयाद् r⁵r⁷, सोऽभ्ययाद् s, सोऽभ्ययाद् n.

^a Cp. RV. viii. 96. 13 : *ava dṛapso amśumatim atisṭhat.* ^b Cp. viii. 96. 15 : *bṛhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14 : *bṛhaspatinaiva yujā.* ^c This śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight^a in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणम्^{r¹r⁴r⁶}, योत्स्यमानं^{hdm¹fks.}—सुसंहृष्टैर्^{hrbfbk}, चसंहृष्टैः^{r¹r⁴r⁶}.—तानायतः सोमः^{hdrb}, तांनयतः सोम^f, तानायतांत्सोमं^{r¹r⁴r⁶}.—व्यवस्थितः^{hdrbk}, व्यवस्थितं^{r¹r⁴r⁶}.

^a The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *drṣṭvā tām āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृत्रमायान्तं^{hdm¹rbfbk}, मन्वानं पुत्रमायान्तं^{r¹r⁴r⁶}.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि^{m¹r}, सोमैहि^{hdfb}, सोमैसहि^k, सोम मैहि^{r¹r³r⁴r⁶}, सोम प्रेहि^{s.}—113^{cd} is not found in A, but in Bm¹ only.—अनर्थं^{kr}, अन्यर्थं^b.—The end of the *varga* is here marked by २३ in bfb. The *varga* has five and a half ślokas, but 113^{cd} is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m¹, which almost invariably has the additional readings of B.

24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैव m¹s, ओजसैव b, नर्जसैव f.—देवानादाय Am¹s, देवाना-
यन्तं br, देवानातं f.

115. And having drunk (him) they slew in battle nine times
ninety^a demons. All this is related in the triplet 'Down' (*ava* :
viii. 96. 13–15)^b.

अव इत्यस्मिंस्तुचे hdm¹, अपि य तस्मिंस्तुचे r¹r³r⁶, अयव द्रप्स इत्यस्मिंस्तुचे s, अयव
द्रप्सस्तुचे B.

^a Cp. vi. 51 ; vii. 51. ^b 109^{ed}–115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Brhaspati^a :
for these are the deities of the triplet ; Śaunaka says that Indra
alone (is the deity).

इन्द्रं च b f k m¹.—बृहस्पतिम् b k m¹, *पति f.—116^{ab} is found in b f k m¹ only.—
ह्येता h m¹r³B, तस्य r.

^a In connexion with the following line, 116^{ab} seems necessary. Mitra makes no
reference to it, though it must be in his B MSS. also. As the names are in the
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)^a it (the triplet) is said
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1–3) Nema, son of
Bhrgu, praised^b Indra without seeing him^c.

उत्तो m¹b f k, उक्ता r.—117^{ab} is found in B and m¹ only.—तुचेनेन्द्रम् h r b f k, तुचे-
नेन्द्रम् dr⁵r⁷.—अपश्यन्तं h d m¹b f, अपश्यन् तम् r⁵r⁷, अपश्यन्ते k, अदृश्यन्तम् r¹r⁴r⁶.

^a AB. vi. 36. 12. ^b *Tuṣṭāva* from 118^a. ^c *Apasyans tam* is necessary
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,
behold me, seer^a.'

B For Nema, being alone (*eka*) while praising (Indra), had also
said, 'There is no Indra^b.'

दृचेनायम् br, दृचेनाहम् m¹f k, पराभ्यां तु h d.—अहं पश्य च मामृषे br, अहं पश्य च
मामृषे m¹, अहं पश्य च मा तुषे f, अयमस्मीति मामिति h d.—118^{ed} is found in B and
m¹ only.—सुवन्नेव r, सुवन्नेन b, सुवन्तेन m¹, सुवन्तेन f k.—The end of the *varga* is here
marked by २४ in b f k.

^a Cp. RV. viii. 100. 4 : *ayam asmi jaritah pasya mā iha*.
astitā nema u tva āha.

^b Cp. *ibid.*, 3 : *nendro*

25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself^a.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)^b

दर्शयन् fkr, दर्शयत् b.—119^{ab} are found in B and m¹ only.—अधिसं दृष्ट्वा hdm¹, अधिस्तु दृष्ट्वा r, तं दृष्ट्विष्य br²r⁵r⁷, तं दृष्ट्विष्य f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीतो b.

^a Though somewhat redundant 119^{ab} is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dv-cena indra ātmānam astaut*. ^b This and the further details (119^{cd}–124^{ab}) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hdm¹rb, पानम् fk.—सौपर्णी hdm¹r, सौवर्णी bfr²r⁵, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having^a tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

०तथेमान् A, ०वृत्तेमान् r²r⁵r⁷, ०वृत्तेमां f, ०वृत्तोमां b, ०वृत्तेमां k, ०वृत्तेतान् s.—स्वया hdm¹s, स्वयं r, त्वयं bf, त्वयं k.

^a The following three śloka (121^{cd}–124^{ab}) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.² vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकञ्चन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तुम् b, तन्नाशकं तुं fk.—हनिष्ये तिष्ठस्व विक्रम्याय Am¹s, हनाव विक्रम्य तिष्ठस्वाय B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्यैव m¹, उद्यतस्यैव hdm¹r⁴r⁶, उद्यतस्य तु bfrs, उद्यतस्य तु k.—123^{bc} is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वे A.—ऋषिणोक्तं सखेतृचि A, सखे विष्णविति तृचि B, सखे विष्णविति तृचि f, सखे विष्णुर्विति तृचि b, विष्णविति सखे तृचि r, सखे विष्णो इति तृचा s.

125. and the three verses^a of 'Forth' (*pra*: 5^{ab}) are to Mitra^b, Aryaman, and Varuṇa^c, the fourth (5^d) is to all the Ādityas: such is (here) the praise.

वा पादाश्च r, पादश्च A, पादो (०र्यं) m¹, पादस्त्व bfk.—चार्यं rhd, (च) अर्यं r¹r²r³r⁴, (०दो) र्यं m¹, (०त्व) अर्यं bfk.—त्रयश्चतुर्थः hdbk, त्रयश्चर्यः f, न यश्चतुर्थः r, यश्चतुर्थः m¹.

^a The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaḥ* is very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

^b The dative *mitrāya* is probably used beside the genitives *aryamaṇaḥ* and *varuṇasya* because the stanza begins with *pra mitrāya*. ^c According to the Sarvānukramaṇī, Mitra and Varuṇa only. The name of Aryaman occurs in 5^d.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light^a of the sun and moon.

परा त्वादित्यं hm¹r, पर्गादित्यं b, बरामादित्यं f.—सौर्यं m¹, सौर्य (wrong sandhi for सौर्यं) hr³B, सौर्यौ (dual of सौर्यौ) S, चोत्तरे (सौर्यं) r.—उषसा b f S, उषसा k, औषसा r²r⁵r⁷, उषसा h d r³, सौर्यं (औषसी) r.—प्रमां वा r³b f r²r⁵r⁷, प्रमा वां h d, प्रमा वांश्च k, प्रमा वांश्च m¹ (सूर्यप्रमास्तुतिर्वा S).—चन्द्रसूर्ययोः hm¹r³B, (औषसी) त्वुनियं परा r.

^a Another instance of the elliptical use of the accusative (*prabhām*) governed by *stauti* to be supplied: cp. note on 116^{ab}.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne brhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने r, चाग्ने hdm¹fk, चग्ने b.—128^{ed} and 129 are not found in A or m¹, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised^a: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa^b also.

ब्याख्यातं r, ब्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

^a The Sarvānukramaṇī makes no reference to this alternative of B. ^b That is, in the Aitareya Āraṇyaka, ii. 1.

Maṇḍala ix.

27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala^a. (In the hymn) 'Kindled' (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna^b.

नवमे त्विह मण्डले B, नवमे मण्डलर्षिभिः Am¹ (hdr³; °लेऽर्षिभिः r¹r⁴r⁶m¹).—°वदाग्र्यसु hm¹r, °वदाग्रियः f, °वदाग्रीयः bkr².—°स्तुताः MSS., °स्तुतः r.

^a Cp. Sarvānukramaṇī: *navamaṇḍalaṁ pāvamānaṁ saumyam*. ^b That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agna āyūṁṣi*: ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā naḥ*: ix. 67. 10-12) he (Pavamāna)^a is praised together with Pūṣan.

^a Pūṣan is directly mentioned in 10, indirectly as *kapardīn* in 11, and *āghṛṇē* in 12; *ayam somaḥ pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tisraḥ pauṣṇyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr^a.

सावित्री अग्निं^r, सावित्र्यग्निं^{hm¹}, सावित्र्याग्निं^d (but the *ā* of °त्र्या is obliterated with yellow pigment), सावित्र्याग्न्या° bfk. The Sarvānukramaṇī has सावित्र्यग्निसावित्री (also in Sāyaṇa's quotation), but °त्र्यग्निं is probably a misprint, as my index has *āgnisāvitrī*.

^a According to the Sarvānukramaṇī the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation^a (*svādhyāyādhyetr*).

उत्तरे च य इत्येते hr³, उत्तरे च इत्येते d, षडुत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B.

^a Cp. Sarvānukramaṇī: *te pāvamāny-adhyetr-stuṭi* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133^c cp. Meyer, *R̥gvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*srakve*: ix. 73), when interpreted (*nirukte*)^a, the demon-slaying Agni^b (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)^c.

निरुक्ते hdm¹r, निरुक्त b, विरुक्त f k.—स्रक्वेऽग्निं r, स्रक्वेति hdm¹, स्रक्वे षी bf, सक्ते षी k.—°वच्चापि Am¹ (°वर्चापि r¹r⁴r⁶), °वच्चाच B.—चोच्यते hm¹r, वाच्यते bk.—The end of the *varga* is here marked by २७ in m¹bfk, not in d.

^a I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *srakve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense.

^b There is no mention of Agni rakṣohan here in the Sarvānukramaṇī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti* .. *tvacam asiknīm* by *rāksasam* .. *apaghñanti*.

^c There is no reference to this statement in the Sarvānukramaṇī. Cp. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*rbhur dhīrah*: ix. 87. 3^b) should be held to be addressed to Rbhu^a. Now three gods are here^b mentioned incidentally (*nipāta*) in three verses (*pāda*)^c:

आर्मवस्तु r, आर्मवस्तु fk, आर्मवस्तु m¹, आर्त्तवस्तु b.—भवेत्पाद fr, भवेत्पाद k, भवेत्पाद m¹, भवेत्पाद b.—ऋमुधीर r, ऋमुधीर m¹, ऋतवीर bfk.—निपातैस्तु त्रिभिः पादैः r, निपातैस्तु त्रिभिः पादैः fk, निपातैस्तु त्रिभिः पादैः bm¹.—इहोदिताः bfr, इहेरिताः m¹.—135 is found in B and m¹ only.

^a There is no reference to this *pāda* in the *Sarvānukramanī*. ^b This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136^{ab}. It is not clear to me of what 135^c, according to the reading of bfrkm¹ (which is one syllable short), is a corruption. ^c That is, RV. ix. 96. 6^{abc}.

136. three (deities) are mentioned^a with these three (verses), each containing a couplet^b, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6^{abc}); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul^c.

तिस्रोक्तास् m¹r, तिस्रोक्ता h d, तिस्रोक्ता b, तिस्रोक्ता fk.—त्रिभिस्त्वैर् kr, त्रिभिस्त्वैर् m¹, त्रिभिस्त्वैर् h, त्रिभिस्त्वैर् d, त्रिभिस्त्वैर् b, त्रिभिस्त्वैर् f.—दृचा दृचैः hdm¹, दृचैर्दृचैः r, दृचैर्दृचा b, दृचैर्दृचा fk.—सूर्यवच्चात्मवच्चापि h d, सूर्यवच्चात्मवच्चापि r¹r⁴r⁶, सूर्यवच्चात्मवच्चायम् B.—सोम एव वा Am¹, सोम इत्यपि B.—136^c = 134^c.

^a *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. ^b I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padavīḥ kavīnām; ṛṣir viprāṇām, mahiṣo mrgānām; śyeno grdhṛāṇām, svadhītir vanānām*. ^c RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīṣiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramanī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers^a, 'In this great time of distress, by what activity do you live^b?'

वर्तन्त्यां h d r, वर्त्तन्त्यां f, वर्त्तन्त्या k, वर्त्तन्तां b.—जीवथ b, जीवथा fk, जीवथ h d r.

^a That is probably, the seers of the ninth Maṇḍala: cp. 141. ^b This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *india ṛṣin papracha, durbhikṣe kena jīvātīti; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)^a, a forest, the sea, a mountain, a king—by these means (*evam*) we live^b.'

छषिर् br, क्रमर् m¹, च्छर् fkr² (जालम् Nir.).—अस्यन्दनं bm¹(Nir.), अस्यन्दनं fr, अस्यन्दनं kr².—वनम् bfm¹r(Nir.), दनम् kr².—समुद्रः all MSS., उदधिः Nir.—पर्वतो brNir., पर्वता m¹fk.—In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिचे नव वृत्तयः.—This śloka is not found in A.

^a I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. ^b This is, of course, the answer of the seers; cp. 137, note ^b. The context indicates that this śloka, though found in Bm¹ only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śiśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवन्नेव Am¹, अथ सुवन् B.—छषिर् fk, रिषिर् b, ह्यषिर् hm¹r.—छषिणाम् f, रिषिणाम् b, ह्यषिणाम् hm¹r.—एव Am¹, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वास्तु Am¹, त्वब्रवीत्सर्वास bfk, (०द्रः) प्राब्रवीत्सर्वास r.—तपध्वं hm¹r, तपस्व b, तपस्व f.—न ह्युते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न ह्युते तपसा शक्यं विना hd, न ह्युते तपसा शक्यं व्यना m¹, न ह्येतत्तपसा शक्यं विना r¹r²r³r⁴r⁵r⁶, नातप्ततपसः शक्यमिदं r.—छच्छं bfk, छत्तं hm¹r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

ब्रुवन् hm¹r, ब्रवन् b, ब्रजन f, वृजन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान्^{hdr}, पूर्वापरत्^f, पूर्वान् परान्^{bm¹}.—वंशान्^{hm¹r}, वंशान्^{bfr}.—च^{hm¹r}, ताः^{bf}, ता^k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study^a.

यच्चा^{hm¹r}, यथा^{bfr}.—°वाग्देहभोजनैः^r, °वाग्देहभोजनैः^f, °वाग्देहभोजनैः^b, °वाग्देहतो जनैः^{hdr³}, °वाग्देहदो जनैः^{r¹r⁴r⁶}.—स्वाध्यायफलमश्नुते^A, ऋषिसालोक्यमा-
मुयात्^B, ऋषिसलोकतामियात्^{m¹}.

^a Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the *Ṛgvidhāna* (iii. 2. 5), which with reference to the *Pāvamānī* verses says: *svādhyāyapūṇyam atulaṃ pūtaḥ prāpnoti cākṣayam*.

A 144. The *Pāvamānī* *Gāyatrīs*^a are the supreme Brahma, the bright, eternal light^b. He who here at his latter end (*ante*), restraining his breath^c, intent on them,

न्ते^{m¹r}, न्ये^{hd}.—This śloka is not found in B, but in A and m¹ only.

^a Cp. *Ṛgvidhāna* iii. 1. 1: *svādīṣṭhayeti gāyatrīḥ pāvamānīr japed dvijaḥ*; cp. *Nirukta* v. 2, 3. ^b Cp. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotir aśasram*. ^c Cp. *Ṛgvidhāna* iii. 3. 5: *prāṇān āyama ca dhyāyēd ante devān pītṛn ṛṣīn*; cp. also iii. 4. 2, 3.

145. and he who should meditate on *Pāvamāna*, the Fathers, the Gods, and *Sarasvatī*^a—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

ध्यायेदस्य^{hm¹r}, ध्यायेभ्यश्च^{fk}, ध्यायेभ्यश्च^b.—°स्योपवर्तेत^{hbfr}, °स्योपतिष्ठेत्^{r⁵r⁷}.

^a Cp. *Ṛgvidhāna* iii. 3. 6: *sarasvatīṃ cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyaṃ ca bhaved dattaṃ pītṛbhyaḥ paramaṃ madhu*.

B 146. This *Maṇḍala*, addressed to Soma, containing one hundred and fourteen hymns, is called '*Pāvamāna*,' and seven lessons (*anuvāka*) are (contained in it)^a.

सूक्तं शतं^{bfr}.—पावमानम्^r, वीजमाचम्^{bfr²}.—अनुवाकास्तु^{fr}, °काश्च^b.—
The end of the *varga* is here marked by २९ in bfr.

^a This śloka is not found in A or m¹, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇḍalaṃ pāvamānam saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note ^a.) If any of them is a later addition, 144 is the most likely to be such.

Maṇḍala x.

30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाङ्गसु hm¹r, त्वाङ्गसु f, त्वाङ्गसु k, तु त्वाङ्गसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

त्वस्य hdr, तस्य br⁵.—This śloka is omitted in fkr².

149. Trīśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)^a.

स हि hm¹rb, स ह fkr²r⁵.—प्रियकाश्या Am¹, क्षयकाम्यया B.—०रूपधृक् hdm¹fk, ०रूपवृक् b, ०रूपमृत् r.

^a Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off^a those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजन् प्रहितस् r¹r⁴r⁶, महितस् r³, तं सृशन्-हितस् hd, तं सृशन्प्रहितस् m¹.—बुबुधे hm¹r, विविदे bfk.—तान्याशु hdbk, तस्याशु r¹r⁴r⁶.—शिरांसि चीर्यथाक्वित् hdr³, शिरांसि चीर्यचिक्वित् m¹r, शिरांस्त्वेवाक्वित्प्रमुः r²r⁷, शीर्षायाक्वित्प्रमुः f, शीर्षायाक्वित्प्रमुः b.

^a The expressions used in RV. x. 8. 9 are: *avābhinat* and *trīṇi śirṣā parā vark*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)^a.

सुरापानम् hdbfk, सुरापानम् m¹r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

^a For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmā*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face^a.'

ब्राह्मी hm¹r⁴bfk, तीव्रा r¹r⁴r⁶.—यस्माद् hm¹r⁴bfk, यस्त्वं r¹r⁴r⁶.

^a That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa^a himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpaḥ* : x. 9), for the removal of that unpropitious sin.

ऋषिर् bfr, ऋषिर् Am¹.—पनुत्यर्थं MSS. and r (cp. various readings of रोगापनुत्ति above, iii. 114).

^a Alternative seer of RV. x. 9; see Ārṣānukramāṇī x. 3; Sarvānukramāṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am¹, ओ चित्सखायं (the fuller *pratīka*) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yujē vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāmsam* : x. 14) the Middle Yama^a is praised.

युजे वामञ्च B, युजेत्येतेन Am¹ (युजत्ये° r¹r³r⁴r⁶).—परेयिवांसमित्यञ्च bfr, परेयिवांसमित्येतस्मिन् hr¹r⁴r⁶, °त्येत(त्सूयते) d, परेयिवांसं सूक्तेऽस्मिन् m¹.—155^d, 156^{abc}, and II. K k

सं in 156^d are omitted in r¹r⁴r⁶ (doubtless because 155^d begins with सुयते and 156^d begins with संस्तूयन्ते).

^a Cp. Nirukta xi. 18, where Yāska, in commenting on the words *mādhyaṃāḥ pitarāḥ* in RV. x. 15. 1, remarks: *mādhyaṃiko yama ity āhus, tasmān mādhyaṃikān pitṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Āṅgirasas, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagana*) connected with heaven (*dyubhakti*).

ङ्गिरसः पितरः hdm¹ (this is the order in RV. x. 14. 6), पितरोऽङ्गिरसः br, पितरो पितरः fk.—सह hdm¹bfb, च ह r.—तच्च hdkr, त्वच्च bfm¹.—The end of the *varga* is here marked by ३९ in hm¹bf, not in kd.

32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Āṅgirasas in the formulas; for in the verse 'Vivasvat' (*viva-svantam*: x. 14. 5^a) he (himself appears as) a Father.

संस्तुतो दृश्यते bfbkr, दृश्यते संस्तुतो m¹.—मन्त्रेषु ब्रह्मशः पादे bfbkr, मन्त्रश्च ब्रह्मशसादे m¹.—157-159^a^b are found in B and m¹ only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*saṃskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi*: x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāṅ*).

In the triplet 'Run past' (*ati drava*: x. 14. 10-12) the two dogs^a (are praised). The following (hymn) 'Let them arise' (*ud īratām*: x. 15) is addressed to the Fathers^b.

उदीरताम् Am¹, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

^a Cp. Sarvānukramanī: *tṛcaḥ śvabhāṃ*.
pitṛyam.

^b Cp. Sarvānukramanī: *udīratām* ..

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas^a.

उत्तरेण तु hm¹r³, परैलैव r.—r6o^a^b is found in Am¹ only, not in bfr²r⁵ (nor presumably r⁷).—च अम^o r, च म^o hd, चाम^o fk, वाम^o b.—सहरक्षा च नाम यः B, सहरक्षाश्चिना सह A, सहरक्षणा यमः m¹.

^a That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

त्वैतत्कव्यवाहनसंस्तुतिः Am¹, त्वाह कव्यवाहनमेव तु B (तु bfk, च r²r⁵r⁷).—दैवस्य hm¹r³f, दैवस्य br⁵, देवस्य kr.—मुरस्य च Am¹, मुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm¹bfk, not in d.

33. Story of Saranyū : RV. x. 17.

162. Tvaṣṭr^a had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

चिशिराः सह hm¹bfks(RV.), (मुरस्य) चिशिराविह n, सदृशी च ह r¹r⁴r⁵, (मुरस्य) चिशिराश्च ह s(AV.).—सरण्युं rs(RV.), सरण्युं hds(AV.), सरण्युं bfk.

^a The following story, vi. 162-vii. 6, is quoted in the Nītimañjarī on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimañjarī in M. M.'s RV.² vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्युं s, सरण्युं br²r⁵r⁷, सरण्योर् m¹, सरण्योर् f, सरण्युं hd, सरण्युं n.—जज्ञाते hm¹rbfkn (Nirukta xii. 10), जाते ते s.—तौ चायुभौ hm¹rbfk, तावयुभौ s.—यमविव MSS. rs, यमौ स्यातां s(AV.).—यमः hm¹rs, यमौ bfk. The last pāda in Sāyaṇa (RV.) reads: ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m¹bd.—The last pāda is repeated in b, not in f.

1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

खट्वा m^1rs , खट्वा bfk , खट्वा hd , खट्वा ns (AV.), खट्वा $r^1r^4r^6$.—मिथुनं MSS. rs , तदुगं s (AV.).—भूत्वापचक्रमे $bfrn$, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्राव), भूत्वोपचक्रमे $hdr^1r^4r^6m^1$.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजनयन् m^1bfrns , तस्यां प्रजनयन् hd .—राजर्षिर्मवत्सोऽपि Am^1 , राजर्षि-रासीत्स मनुर् Bns .

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m^1br , विज्ञाय hdr^3 , विज्ञानाय f .—अश्वरूपिणीं $hbrs$ (AV.), अश्वसूरणी fk , आत्मरूपिणीं s .—वाजी MSS. rs , अश्वो s (AV.).—सलचणः $m^1bfr^1r^4r^6ns$, स्वलचणः hdr^3 , °श्वलचणः r .

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्युश्च Am^1 , सरण्युस्तं Bn , सरण्युस्तु s , सरण्युश्च s (AV.).—विदित्वा Am^1 , विज्ञाय Bns .—हयरूपिणम् hm^1rfks , हररूपिणम् b , हरिरूपिणम् r^1 .—मैथुनायोपचक्राम hm^1r , मैथुनायापचक्राम b , मिथुनायापचक्राम $r^2r^5r^7$, मिनायोपचक्राम fk .

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs , योगेन s (AV.).—शुक्रं $fkdrns$, शुक्रं hm^1s (AV.), शक्रन् b .—उपा-जिघ्रक्ष bfr , उपजिघ्रक्ष hdk , उपजिघ्रति $r^1r^4r^6s$ (AV.).—तच्छुक्रं rns , तच्छुक्रं d , तच्छुक्रं b , तच्छुक्रं f , तच्छुक्रं hm^1s (AV.).—The end of the *varga* is here marked by १ in bfk , not in hdm^1 .

2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'^a.

आघ्रातमाचाक्कुक्रात् rnf (°कु° f), °माचाक्कुक्रात् b, °माचाशुक्रात् h, °माचा-
शुक्रात् d, °माचाक्कुक्रा k, आघ्राणमाचाक्कुक्रं तत् s.—यौ सुताव् hm¹bs, यौ सुताव् fkr,
यौ तु ताव् s (AV.), यौ तु तौ r¹r⁴r⁶.—अश्विनाव् hdm¹bfrns, वाजिनाव् r¹r⁴r⁶.

^a The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimafjari quotes 7^{ab} also.

7. Yāska regards this as a story^a of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

वृचे hdm¹rbfk, तुचे r⁵r⁷.

^a Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatrethāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3^{ab}) are addressed to Pūṣan, but the two next (3^{cd}) to Agni^a; even the third (3^e) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also^b (addressed to him).

द्वावापेयाव् r⁵r⁷, द्वावापेयाव् fk, द्वावापेयाव् b, द्वौ त्वापेयाव् r, द्वौ त्वापेया
hd.—पौष्णस्तिस्रस्याः परास्तु याः hm¹r, पौष्ण पौष्णस्तस्याः परास्त्रियः b, पौष्ण
पौष्णस्तस्या परपस्त्रियः f, पौष्णः पौष्णस्तस्यापरस्तुचः r²r⁵r⁷.

^a The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni.

^b The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

खुगचैका hr, तुगचै d, तु तचैका b, तु तलैका r⁵r⁷, त्लैका fkr².

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)^a, has the waters for its deities or is a benediction. The (next) four^b (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony^c.

अद्देवता^o hm¹r, अद्देवता^o b fkr²r⁵r⁷.—वाद्दो वा hm¹r, वाद्दः b, वाद्दः fk.—
मृत्वीरन्ते m¹, मृत्वीरन्ते hd, मृत्वीरन्ते r, मृत्वीः चातौ b, मृत्वी शानौ f.—कृताश्च m¹r,
कृताश्च hd, कृताश्च br⁵, कृतिःर्मसि f.—The end of the *varga* is here marked by २ in bfk,
not in hdm¹.

^a The correct pratika is *payasvatīh*. ^b Cp. Sarvānukramanī: *catasro mṛtyu-*
devatāḥ; AGS. iv. 6. 10. ^c Cp. below, vii. 15: *antyakarmanī*.

3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)^a.

आशास्ते m¹fk, आशास्त br.—इमे ज्यो r, इमो ज्यो b, इमे यो m¹, इमो यो (जीवनं) f.—आशास्ते m¹kr, स्त f, आशास्ताक् b.—तेभ्यः परिधिकर्मणि br, सूक्तिभ्यः परि-
कर्मणि fkm¹.—This śloka is found in B and m¹ only.

^a RV. x. 18. 4: *imaṃ jīvebhyah paridhiṃ dadhānti*; cp. Sāyaṇa; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)^a.

तथैवाञ्जनकर्मणि B, तथा परिधिकर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m¹.

^a Cp. RV. x. 18. 7: *imā nārīr .. āñjanena sarpiṣā saṃ viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)^a. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्यनुरोहति m^1 , मृतं पत्यनुरोहति $h.d.$, मृतपत्नी तु रोहती r , मृतं पत्नी तु रोहति $f.k.$, मृतं पत्नीं तु रोहतीं b , मृतमन्वारोहति $r^1r^4r^6$.—निगद्य m^1 , निगत्वा $h.d.r^3$, निगदात् $b.f.k.$, निगता $r^1r^4r^6$.

^a Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b : *mṛtaṃ patnīm tu rohatīm*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Ṛgvidhāna* iii. 8. 4: *devaro 'nvāruruṣantīm ud irṣveti nivartayet*; and with *rohatīm* cp. below, vii. 130: *sūryām ārohatīm patim*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) ^a.

This śloka is not found in A, but in B and m^1 only.

^a That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, *Recht und Sitte*, in Bühler and Kielhorn's *Encyclopaedia of Indo-Aryan Research*, vol. ii, part 8, p. 67 ff.; cp. also Lanman, *Sanskrit Reader*, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9) ^a for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m^1 only.—The second line follows the reading of B; the reading of Am^1 is:

शान्त्यर्थं च जपत्यस्यां ३३३३३३३३ मृचम् । (जपत्य° $r^1r^3r^4r^6$, जपंत्य° h).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादादानो मृतस्य) and as चस्यां in A seems to make no sense.—यस्मादेताः (=तृचः) B, यस्मादेति (=दृचः) Am^1 : cp. next śloka.—इमशाने चान्त्यकर्मणि B, इमशानेष्वन्त्यकर्म सु Am^1 (°ध्वन्त्य° $h.d.m^1$, °ध्वन्त° $r^1r^3r^4r^6$).—The end of the *varga* is here marked by ३ in $b.f.k.$, not in $h.d.$

^a Cp. AGS. iv. 2. 20.

4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7–9) ^a to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned ^b, one should state the deity from the ceremony.

तृचस्त्रास्त्र r, तृचस्त्रादौ bfk, दृचस्त्रास्त्र Am¹.—देवतां मृत्युर् r, देवता मृत्युर् hdm¹, देवता मृत्युम् b, देवता मृत्युक् fk.

^a I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramaṇī states RV. x. 18. 7-13 to be *pitṛmedhāḥ*. ^b Cp. note ^a on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)^a.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm¹rbfk, प्रजापतिरिदं जगौ r¹r⁴r⁶.

^a Cp. Sarvānukramaṇī on the last stanza of RV. x. 18: *antyā . . prājāpatyā vā sāgniruktā*; on which Śaṅguruśiṣya remarks: *sā cāgniruktā: aprakāśadevatābhīdhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones^a of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'^b.

18^{cd} follows the reading of Am¹ (°हानि अप° r, °हान्यप° hdm¹). The reading of B is:

प्रतीचीन ऋचं त्वेतामपवृज्योत्तरासु तत् । (°ज्योतरासु bfk).

19. अहःसु Am¹, अहसु fkr²r⁶r⁷, अहस b.—दधुर् m¹, दधुर् r¹r⁴r⁶, दधुर् hdrbfk (RV. x. 18. 14: प्रतीचीने मामहनि . . दधुः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्ते f, अभ्याशास्ते Am¹.—न्ययाशिषः r, त्वयाशिरः b, °त्युपाशिषः f, समाशिषः hdm¹r³.—मां rf (RV.), मा m¹bk.—प्रयतः fkr², प्रपतः b, द्रयतः r, प्रेतः m¹.—समजीवयन् bfr, °यत् k.—19^{cd} is found in B and m¹ only.

^a Cp. AGS. iv. 5. 7. ^b This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahani śvāḥ parṇam iva dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1^{cd}) is, however, addressed to Agni-Soma^a.

इतीदं तु A, इतीयं तु m¹, इदं सूक्तं B.—प्रथमायास्तु Am¹, प्रथमायाश्च B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

^a Cp. Sarvānukramanī : *āpaṃ gavyaṃ vā . . agniṣomīyo dvitīyo 'rdharcaḥ*.

5. Deities of RV. x. 19–27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods^a are incidentally mentioned (2). Now the hymn which contains a line of ten syllables^b (x. 20. 1) is described as intended to avert evil (and) as connected with mind^c (*mānasa*).

सूक्तमुच्यते Am¹, सूक्तमुत्तरम् B.

^a 'Both the gods' (*ubhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The Sarvānukramanī makes no reference to the deities of RV. x. 19. 2 and 6. ^b Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn. ^c This hymn begins with a single verse instead of a stanza : *bhadraṃ no api vātaya manaḥ*. The Sarvānukramanī remarks : *ādyaṅ ekapadā, pāda eva vā śāntyarthāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21^c = *Ṛgvidhāna* iii. 8. 6^a; cp. the whole śloka there :

*daśāṅśaraṃ tu śāntyartham bhadraṃ na iti saṃsmaret;
nityaṃ japec chucir bhūtvā : mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22–24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4–6) addressed to the Aśvins.

ऐन्द्राणाम् Am¹b, ऐद्राम् f^k, ऐन्द्राप r.

23. 'Happy' (*bhadram* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27–29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds ;

पराश्वसत् hm¹b^{fk}, पराश्वतः r.—मत्तः सन् hm¹rb, मत्तः स r¹r⁴r⁶, मत्तेन f, मतेन k.
II. L 1

24. how he moves among beings, how he rains and protects^a is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u : x. 27. 7-14*)^b.

पाति Am¹, वाति B.—°स्निन्नष्टाभिर् B, °स्निन्नर्धचै Am¹.—°भूर्विति Am¹, °भूरिति B.

^a Cp. above, iv. 34: *parās tu kathayanty agniṃ yathā varṣati pāti ca*. ^b The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the Sarvānukramanī. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramanī.

25. (The stanza) 'Seven' (*sapta : x. 27. 15*) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pīvānaṃ meṣam : 17*) adores Agni, Indra and Soma:

मरुत स्तौति hdbfk, मरुतः स्तौति r.—स्तौति वज्रम् A, पर्जन्यं स्तौत्यु B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so: 17^{ab}), while its second one (adores) Parjanya with Vāyu (17^{cd}). 'Crying aloud' (*vi krośanāśah : 18*) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am¹.—सूर्यमेव तु Am¹, सूर्यमर्चति B.

27. 'These two of mine' (*etau me : x. 27. 20*) and 'This which' (*ayam yaḥ : 21*)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe : 22*) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām : 23*) the three

27^{ab} follows the reading of hm¹r bfk; the reading of r¹r⁴r⁶ is:

एता उभौ लेताविति सूयेते वज्रमुत्तरा ।

चैन्द्रं bfr, चैन्द्रं k, (धनु) चैन्द्रो hd, चैन्द्रो r³, चैन्द्रो m¹r¹r⁴r⁶.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada : x. 27. 23^a*) both Sun and Wind are praised together.

अन्त्यो hm¹r, अन्त्यो bfk.—सूयेते च पदे r, सूयते च पदे bfk, पदे संसूयते hm¹r²r⁵r⁷.

29. In the (stanza) 'This is thy life' (*sā te jivātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा hm^1rb , सूर्यश्च एव वा fk .—विश्वो ह्यन्यस्तु Am^1 , विश्वो हीत्यथ bfk , विश्वो हीत्यथ r .—संवाद ऋषेः hm^1r , संवादमृषे f , संवादो मृषे k , संवादं मृषे b .

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's^a.

B The daughter-in-law of Indra^b, seeing the gods had come, but Śakra had not come

30^{ab} follows the reading of B; the reading of Am^1 is:

युग्मा एव तु शक्रस्य अयुग्मा एव तु लृषेः । (°क्रस्यायु° hdm^1).

लृषेन्द्रस्या° m^1r , लृषेन्द्रस्या° fk , सुपेन्द्रस्या° b (इन्द्रस्य स्नुषा S).—°गतान्देवान् r , °गतान्देवा m^1 , °गतां देवी b , °गता देवा fk .— 30^{ad} – 32 are found in B and m^1 only.—The end of the *varga* is here marked by $ई$ in bfk , not in m^1 .

^a Cp. Sarvānukramaṇī: *indrasya yujah, śiṣṭā ṛṣeh*; Ārṣānukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*. ^b Cp. Ārṣānukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*paro-kṣavat*)^a (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma^b.'

यज्ञं m^1bfk , यज्ञे r .

^a Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30^o and 31^a , both found in B only. ^b Cp. RV. x. 28. 1: *mama .. śvaśuro nā jagāma: jakṣīyād dhānā uta somaṃ papiyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedī*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

अणादेत्य m^1b , अणादैत्य k , अणादैत्य f , अणादैत्य r .—वेद्यामुत्तरस्याम् m^1r , वेद्यामत्तरस्याम् f , वेद्यामुत्तरस्याम् b .

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apām napāt*) with the third and the fourth (stanza).

तृतीयया hm^1r , तृतीयया b , तृतीययां fk .—चतुर्थ्या hm^1rbf , चतुर्थ्या k .—सुतो hm^1r^3B , सुतिः r .

34. Now (the hymn) which (begins) ‘Hither’ (\bar{a} : x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ (*pra*: x. 32), is addressed to Indra. One (stanza) ‘Onward me’ (*pramā*: x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ (*saṁ mā*: 2, 3) is addressed to Indra.

एति hm^1f , एतो b , एदी k , प्रति r .—वैश्वदेवं तु Am^1 , वैश्वदेवं तत् B .—उत्तरम् Am^1 , उत्तमम् B .—सं मेत्वैन्द्रो hm^1rbfk , तस्यास्त्वैन्द्रो $r^1r^4r^6$.—दृचः m^1rbfk , दृचः hr^3 .

35. The following two (stanzas) adore Kuruśravaṇa Trāsada-syava (x. 33. 4, 5)^a. On the death of king Mitrātithi, the seer with the following

अर्चतः b , अर्चन्तः $r^2r^5r^7$, अर्चन्त fk , अर्चन्ति Am^1 .—परे द्वे hm^1rbfk , पराः षट् $r^1r^4r^6$.—चतुर्विंशतिः hm^1r , चासदस्यच bfk .—तन्नपातम् hm^1b , तन्नपातम् fk , तं नपा-
तम् r .—The end of the *varga* is here marked by ७ in bfk , not in hdm^1 .

^a Cp. Sarvānukramaṇī: द्वे कुरुश्रवणस्य चासदस्यवस्य दानसुतिः ।

8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four^a (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6-9) consoled his (Mitrātithi’s) grandson Upamaśravas^b. The hymn which (begins) ‘The lively’ (*prāvepāh*: x. 34) is called the praise of Dice.

प्रविपा इति $bfkr$, प्रविपा मेति hdm^1 . The Sarvānukramaṇī has the former *pratīka*.

^a Another instance of *caturbhiḥ* = *catasṛbhiḥ*. ^b *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napāt mitrātithiher ihi*. See also Sarvānukramaṇī: *mṛte mitrātithau rājā . . ṛṣir upamaśravasaṁ putram asya (kuruśravaṇasya) vyaśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth^a praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice^b. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अत्राचान् hdm¹s, तत्राचान् b fkr²r⁵s.—37^a in Sāyaṇa reads: अत्र द्वादशचांस्तौति.—
नवम्यावा च hm¹r⁵s, °द्याथ B.—चानुशासति hm¹r, चानुशास्ति s.—137^{c d} (चयोद्शी
&c.) is found in hdm¹r⁵s only, not in b fkr²r⁵.—अचांसु शेषा निन्दन्ति hdm¹, अचांसु
शेषानिन्दन्ति r, अचांसु शे° r⁵, अचोसु शेषानैद्रत्य° f, अचांसुत् शेचां निद्रत्य° b.

^a The first four pādas of 37 are quoted by Śaṅguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhīr navabhis tv akṣāḥ kitavaś caiva nindyante*. Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M.M., RV.² vol. iv, p. 11.

^b The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṛṣiprasaṃsā cākṣakitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maḥo agneḥ* : x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)^a.

This śloka is not found in A, but in B and m¹ only.

^a There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)^a.

सौर्यमैन्द्रम् m¹kr, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षड्या तु याः सुताः m¹r, षड्या तु याः सुताः hd, षड्यां तु संसुता b, षड्यां तु संसुतः kr²r⁵r⁷, षड्यां तु संसुत f.—
निपातिनीस्ताः hdr, निपातिनी ताः m¹, निपातिनस्ताः B.—सूक्तान्ते B, सूक्तान्त्यो Am¹.—वैश्वदेवो B, वैश्वदेव्यो Am¹. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्त्यो.

^a There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ* : x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

pra-: x. 42-44), but in a hemistich (11^{ab}) of the last stanza of the Indra hymns (42-44)^a Bṛhaspati^b is praised.

चीणि ऐन्द्रा° r, चीळैन्द्रा° hdbfk.—°त्तमायास्तु सुतोऽर्धर्चे r, °त्तमायास्तु सुतो
र्धर्चे k, °त्तमायास्तु सुतोऽर्धर्चे fr⁵ (या: r⁵), °त्तमायास्तु सुतो र्धर्चे b, °त्तमायास्तु अर्धर्चे तु
Am¹ (त्वर्ध° hdm¹).—40^{cd} and 41 in m¹ come after 48 (at the end of the story of Ghosā).—
The end of the *varga* is here marked by ८ in bfk, not in hdm¹.

^a That is, in the last stanza of each of these three hymns, that stanza being a refrain.

^b The Sarvānukramaṇī does not mention Bṛhaspati in the refrain of RV. x. 42-44.

9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12^{cd}) Heaven and Earth (12°) and the All- (gods: 12^d) are praised in the respective verses (*pacchah*)^a.

°त्तमेन तु B, °त्तमा तु या Am¹.—पक्षो Bhm¹1³, पक्षा° r.

^a The Sarvānukramaṇī makes no mention of this hemistich.

B 42. ^a Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टिं fm¹, षष्टि° bk¹rn.—42-48 are not found in A, but in B and m¹ only.

^a The following story (42-47) is quoted in the Nītimafjari on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm¹bn, महती चिन्ता r, मही चिन्ता k.—प्रपद्ये हं m¹rn(g), प्रपद्ये ह
b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथैतौ m¹rn(g), यथैतो fk, यथानौ b, तथैतौ n.—मामकसात m¹b¹fk¹rn(g),
मामकौ तात n.—आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराध्वैवय m¹,
आराध्वैवाप्त n, आराध्य प्राप n(g).—°भूतहन्ने fkr, °भूतहन्ते m¹br⁵.—विषम् m¹fk¹r,
धियम् r⁵, धिपम् b.—44^{cd} (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised^a by me.'

रूपवत्तां च rn, रूपवन्तां च b, रूपत्ता चैव f, रूपता चैव m¹k.—प्रादुः MSS. and r, सिद्धाः n.—यै स्तोथेते bfn, यौ स्तोथेते m¹, यैः स्तोथेते r.—मयाश्विनौ bfn(g), मयाश्विनौ kn.—The end of the *varga* is here marked by **९** in bfn, not in m¹.

^a Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stoṣyete* or *yais toṣyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stoṣyete* is the form intended (cp. 46: *stutau* . . *aśvinau* . . *prītau*).

10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari-*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ते द्वे यो वां परि m¹n, सूक्तां द्वे यो वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि घोषा b.—भगान्तरम् m¹bfn(g), भगान्ते n.

47. विजरारोगां rn(g), विजरारोगा k, विजरारोगा bf, विजरारोगान् m¹, विजरारोगं n.—सुभगां m¹rn, सुभगां fk, सुभगां b.—सुहस्त्यं च सुतं rn, सुहस्त्यश्च सुतं f, सुहस्त्यं स्वसुतं m¹, सुहस्त्यसुतं b.—मुनिम् m¹bfn, मुनेः n, मनोः r⁵n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyām*)^a gave to Ghosā, daughter of Kakṣivat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्त m¹bfn, ददतुस्तौ r.—यन्नासत्येति m¹br, यं नासत्येति f, ये नासत्येति kr².—कीर्त्यते m¹bfn, कीर्तिते r.—काचीवत्यै r, काचीवता fk, कचीवता m¹b.—न तस्यामाचुरो नया f, न तस्यामाचुरो नया m¹, न तस्यां माचुरो नया kr²r⁵r⁷, न तस्यामाचुरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note ⁵) his A MSS. (r¹r³r⁴r⁶) do not contain the passage, and his three B MSS. (r²r⁵r⁷) have the reading न तस्यां माचुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

^a This is probably meant to express that the Aśvins granted Ghosā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities^a.

सेवन्ती hm¹fk, सेवन्ती r (इवन्ती S).—सुमहत्तपः hm¹rk, सुमहत्तमः f, सुमहन्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

^a Cp. Sarvānukramaṇī: vikunṭhā nāmāsuriṇdratulyaṃ putram ichanī mahat tapas tepe.

11. Story of Indra Vaikunṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her^a, as he wished to slay the Daityas and Dānavas.

कामाँक्षे f, कामाँक्षे k, कामाँक्षे m¹, कामाँक्षे hd, कामाँक्षे b, कामाँक्षे r¹r⁴r⁶.—विविधान् वरान् m¹bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां hdm¹rb, तस्यां fk(S).

^a Cp. Sarvānukramaṇī: tasyāḥ svayam evendrah putro jajñe.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties^a and seven groups of seven.

एकदा दानवैः hdfk, एकदानवैः m¹, एकश्च दानवैः br¹r⁴r⁶: the reading of hdfk is the more probable, because the one दा would easily drop out before the other (as in m¹), and to write एकश्च would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते fk, समसज्यत r, समसज्यति hdm¹.—तेषां hm¹r, तेषां bfk.—सप्तकान् B, सप्तधा Am¹.

^a With jaghāna teṣāṃ navatīr nava, cp. RV. i. 84. 13: jaghāna navatīr nava; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xlii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्रा r, मित्रा hdm¹b, जित्वा fkr²r⁵r⁷.—स्वबाहु° hm¹r, स्वबल° bfk.—हेम-
रौप्यायसीः Bm¹, हेमवत्पायसीः r¹r⁴r⁶, हेमशुभ्यायसी h d.—हत्वा hd¹fk, हित्वा b.—
पृथिव्यादिव्यव° hdm¹bfk, पृथिव्यादिष्वव° 1. Mr. A. B. Keith suggests the very neat
correction पृथिव्यां दिव्यव° (i.e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,
however, retained the reading given in the text, because no MS. has an anusvāra, because
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा
in यथास्थानं is well explained by the आदि in पृथिव्यादि.—52^d is wanting in r¹r⁴r⁶.

53. On earth he exterminated both the Kālakeyas and the
race of Puloma, the archers, and in heaven the notorious (tān)
offspring of Prahlāda.

युत्सादयामास hdm¹, व्युक्त्वा° r, युत्सादयत्सर्वान् b, व्युक्त्वादयत्सर्वान् r²r⁵r⁷, व्युदयन्
सर्वान् f k.—प्रह्लाद° fkr, प्रह्लाद° m¹b, प्रह्लाद° h d.—दिवि Am¹, अपि r, अषि b; f k omit
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is
evidently in the right place here. Owing to this transposition the end of the *varga* is
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm¹.

12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)
puffed up with pride by reason of his might, he began to harass
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm¹fk, राज्यं प्राप r, राष्यिष्य b.—This and the following śloka are
omitted in r¹r³r⁴r⁶.

55. Now while they were being harassed by that same Asura
of unlimited power, they fled for succour to Saptagu, most excellent
of seers, in order that (the latter) should admonish him (Indra)^a.

बाध्यमानास्तु hdm¹, बाध्यानास्तु b, बध्यमानास्तु r, बधिमानास्तु f, वेधिमानास्तु k.—
तेनापि b fkr, ते सर्वं m¹, ते सार्धम् h d.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय f k,
तत्प्रबाधाय hdm¹.

^a Cp. *sa buddhvā ca ḡtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma* :
x. 47)^a, as he took him by the hand.

स चैनम् hm¹r, स एनम् bk, स एतम् f.

^a Cp. *Sarvānukramaṇī*: *jagr̥bhma* . . *saptagur vaikuṇṭham indraṃ tuṣṭāva*.

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three ^a (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स hm^1rb , ततस्तु $fk r^2 r^5 r^7$.—बुद्धा r , बुद्धा fk , बुद्धा hdm^1 , बुता b .—तुष्टावाहं hm^1bf , तुष्टाव चाहं $r^2 r^5 r^7$, तुष्टाव वाहं k .

^a Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisamhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāṃsa of Videha lord of Soma^a—

यथाकरोच्च Am^1 , यथाकरोत्स br , यथाकरोत्स fk .—व्यंसं hdm^1fr , व्यंसं $r^1 r^4 r^6$, व्यञ्ज k .—सोमपतिं hm^1r , सोमपतिर् $r^1 r^4 r^6$, सो उपतिं b , सो उपति (नुप) fk , सोमपतिं r^5 .—The end of the *varga* is here marked by १२ in bfk , not in hdm^1 .

^a There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others^a—

वेदेहो hm^1 , वेदेहं r^3 , विदेहो $b fkr$.—ईजे च Am^1 , ईजे स $b fkr$.—सारस्वतादिभिः hm^1rfk , सास्वतो दितिः b .

^a This stanza gives a parenthetical explanation about Vyāṃsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāṃsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां r , शक्तिमत्त्वां b , शक्तिमत्त्वा m^1fk .—अप्यपाक्रियाम् b , अप्यपाक्रिया f , अप्यपाक्रिया m^1 , अपरिक्रियाम् r .—नृषु सर्वेषु Am^1 , विष्णुलोकेषु fkr , विष्णुलोके b .—आत्मनो Am^1 , आत्मन्ये (वा^०) B .—वीर्यमक्षयम् hm^1r^3 , वार्षयक्षयम् f , वार्षयक्षयम् b , वार्षयन्स्वयम् r .

61. ^a When the brothers^b Vaiśvānara, Agni Gṛhapati and Yaviṣṭha, Pāvaka, and Agni Sahasṛuta^c had been shattered by the Vaṣaṭ call,

आतुष्यमौ b, आतुवर्गौ hdm¹r³r², आतुवर्गौ (cp. v. r. vii. 116: वर्गैः and वामे) fk, आतुवर्ग n, अपौ च rp, अपौ तु r⁵r⁷ (आतुषु S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm¹r³r², सहस सुते r⁵, सहसः सुतौ r, स्थितैर्युते n.

^a The following passage (61–81^{ab}), as quoted by an old MS. (p) of Ṣaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11–22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M.M., RV.² vol. iv, p. 16). ^b My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣu agnau*, is here confirmed. Only one letter (ṣ) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa vṛkṣeṣu bhrātṛṣu*), not a single letter is wanting. ^c Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gṛhapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahasṛuta (shortened for the sake of metre to the compound form Sahasṛuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agniḥ pāvakaḥ, sahasṛ sutayor vāgnyor gṛhapati-yaviṣṭhayor vā anyatarāḥ*; according to Ṣaḍguruśiṣya, Agni Gṛhapati and Agni Yaviṣṭha are *saḥonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters^a, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am¹.—देवेभ्यः B, सौचीको Am¹.—सौचीकोऽभिर् BS, मयादभिर् Am¹p.

^a Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

मौ MSS., स्मिन् n.—वेचन्त br, वेचन्त hdm¹, वेचत f, वेषन्त p.—देवा हत्वा-सुरान् hdm¹, हत्वा सर्वान्सुरान् b.—युधि hrm¹p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm¹, after the preceding line in b, not at all in dfk.

14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa^a espied him from afar. Both of them, taking him with them, went to the gods.

वरुणस्यान्वपश्यताम् hm¹rf, वरुणस्यैव पश्यताम् n, (यमे मैत्रा)वरुणौ चाख्यपच्य-
ताम् b.—उभावेनं Am¹p, उभौ चैनं bn.

^a On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons^a from us; do thou, O brilliantly shining one, attend upon us;
B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्ट्वा देवास्त्वेनं hdrp, दृष्ट्वास्त्वेनं m¹, देवास्त्वेनम् bn, देवाः चैनं fk.—वरं Am¹, वरान् np, वरा b, वन् f, (वह्)न् k.—चास्त्रत्तम् hm¹np, चास्त्रत्तम् b, चात्मानः fk, मत्तश्च r.—देवयानान् m¹, देवयानात् f, °जानात् k, देवयानां bn.—सुगान्यथः fm¹n, सुगान्यथः b.—The third line of 65 is found in bfk m¹n, but not in hdr.

^a The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'^a—

°चाथ तानमिर् hrbk, °च तदापिस्तान् p.—विश्वे देवा m¹rbfkn, वैश्वानरा° r¹r⁴r⁶, विश्वे ब्रूत hdr³, विश्वे कूत p.—यदूच माम् b, यदथ मा fk, यदाथ माम् m¹, यदाथ माम् r, °य दातुं मा r¹r⁴r⁶, यथात्त माम् p, यथाक्रमात् hdr³, प्रयच्छत n.—जुषन्तां तु Am¹p, जुषन्तां च B.—होचं hdm¹r³pB, हीचं r.

^a Cp. RV. x. 53. 5: *pañca janā mama hotraṃ juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)^a, the son of the Lord of the House^b, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शालामुख्यः hdm¹r³bp, शाखामुख्यः fk, शाल्यमुख्यः r.—The end of the *varga* is here marked by १४ in bfk, not in hdm¹.

That is, the Āhavanīya fire.

^b That is, the Gārhapatya fire.

15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons^a;
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons^b:

मनुष्याः पितरो hm¹r, मनुष्याः पशवो bfk.—यक्षराक्षसाः m¹bf, (असुरा) राक्षसा-
स्तथा p.—68^{cd} is found in m¹bfk, but not in hd, nor is it mentioned in r.

^a The last two are probably meant to form one group so as to make five altogether.

^b This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitaro devā asurā rakṣasāṁsiity eke*. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68^{ab} and 68^{cd} have four classes in common: *pitaraḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska^a and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कौपमन्यवावितान् hdr, यास्कौयमन्यवावितान् r¹r⁴r⁶m¹, यास्कौयमन्यचैवितान् k,
यास्कौपमन्यचैवितान् p, यास्कौयमत चैवितान् b.

^a In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note ^b) which is practically the same as that of 68^{cd}; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69^{cd}. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68^{ab} (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāpsarasāḥ, śarpāḥ, pitaraḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च b, यजमानश्च hdm¹r¹fkp.—°ध्वर्युस्तथोद्गा° m¹, °ध्वर्युश्च उद्गा° fkr², °ध्वर्युरथो° b.—ब्रह्मा चेति m¹, ब्रह्मणे तान् b, ब्राह्मणे तान् fkr².—वदन्ति तान् m¹, वदति तान् b, वदाति तान् fkr².—70^{cd}-72 are found in b¹kr²m¹, but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya^a Brāhmaṇa^b—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñīyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m¹fkr².—य यज्ञियाः b, य यज्ञियो fkr², ययज्ञिकाः m¹ (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in bfm¹, not in k.

^a See above, 69, note ^a. ^b 67-72^{ab} is a parenthetical explanation of *pañca janāḥ*.

16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice ^a;

अध्वरेऽध्वरे hm¹r, अध्वरे धरे b, अध्वरे (only) f, एवमध्वरे kr².

^a This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः hdm¹r³b fkr², पयः पशुः r, (सोम) वयः पशून् p.—मद्देवत्वानि m¹n, मद्देवत्वा तु hdr³, मे देवत्वानि fkr², मद्देवत्वानि bpr¹r⁴r⁶.—०देवतोऽसु च m¹krp, ०देवनोऽसु च f, ०देवतोऽसु चं b, ०देवतोऽसु हि n, ०देवतसृचः hdr³.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9^o); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यार्धिं r³, इत्येतत्प्रत्यार्धिं hdrb fkr, एवं प्रत्युचुः n.—यस्य Am¹r⁵, तस्य b fkr².—75^{ab} is found in hdr³fkr²r⁵n, but is wanting in r¹r⁴r⁶m¹p.

76. and thirty gods^a gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm¹r, चैव p, चैवास्तु bf.—सर्वानेव hm¹r, सर्वानेतान् bfp.—देवैः पुरस्कृतः hm¹r, देवैश्च संस्तुतः bfkn (०स्त० f).

^a Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of *Hotr* (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m¹, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm¹r³b³k, होचम् fr: होच is the word used in RV. x. 51. 4.—दिव्यात्मा h¹dr, विश्वात्मा b¹fk.—The end of the *varga* is here marked by १६ in m¹b¹fk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54–57.

78. His bone became^a the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धे तेजनं b, सुगन्धं तजन (०नत् kr²) fkr².—स्नायु hdm¹p, स्नायुः bfr, प्रायुः kr², स्नुचु r¹r⁴r⁶.

^a The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ cakṣur gachatu vātām ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā^a plant; his marrow, sand and gravel;

केशस्तु hd, केशश्च b¹fk. —नखानि च hm¹r¹b¹fk, नखास्तथा p.—अन्त्राणि h¹dr, अंचानि fk, अंचाणि b.—चैवाप्यवका b¹fkp, शैवलास्त्वैव hdm¹r. —०तशर्कराः hdm¹b¹fk²p, ०तशर्कराः r³, ०तक्कराः r.

^a Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*^o) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'^a (*mahat*: x. 51–53)

विविधा hdm¹, विविध^o fk, विविधं br.

^a Cp. Sarvānukramanī: *agnih . . . devaiḥ samavadad uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te*: x. 54, 55)^a after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सुक्ते h m¹r, ऐन्द्रसूक्ते f k p, ऐं सुक्ते b.—तु तां सु ते b k r, नु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81^{ed} and 82^{ab} are not found in A, but in B and m¹ only.

^a On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahaṣsute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul ^a.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)^b there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च h m¹r, ऽदेवस्त्वा b, ऽदेवस्त्वा f k.—द्वितीयेऽर्थमणसुचः h d r³, द्वितीयेऽर्थमणो वृचः r, द्वितीयर्थणो वृचः m¹, द्वितीये गिरिसां सुतिः f k r², द्वितीयैगिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in b f k, not at all in h d.

^a RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. ^b This pāda (82^d) in B is identical with 102^d in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp. 85^b). र्यमणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by र्य, with the consequent change of न to ण.

18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers ^a also (and) should be recited (in that sense) by priests (*ārtvija*)^b. The hymn ^c (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमैन्द्री द्वितीयाग्नेय् h m¹r b f k, प्रथमा त्वैन्द्र्येन्द्रापी r¹r⁴r⁶.—तत्सोमदेवता h d m¹r f k, चक्षोमदेवता b.—83^b in r¹r⁴r⁶ appears as आर्त्विज्यामप तु यत्, which is practically identical with 83^d. This indicates that though 83^{ed} does not occur in A (but in B m¹ only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विज्यं यद् f, आर्त्विज्यं च षड् k r², आर्त्विजं वा यद् m¹.—उत्तरम् b m¹f k r².

^a The *pitarāḥ* are invoked in x. 57. 5.

^b Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitṛyajñe 'py etad ṛtvigbhir japyam*. ^c *Sūktam* belongs to 84.

B 84. is connected with a story : hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्तुकामस्य m^1 , पक्तुकामस्य fkr^2 , यक्तुकामस्य b .—संमोहान्नवुसंज्ञस्य fkr^2 , सांमा-
हान्तष्टसंज्ञस्य b , संमोहाच्च विसंज्ञस्य m^1 .—शत्रूणाभिहतस्य m^1 , शत्रूणाभिहतस्य b , शत्रूणां
दभिहतस्य fkr^2 .—तु $b fkr^2$, च m^1 .—This śloka is found in B and m^1 only.

85. Subandhu's life is (here) recalled^a (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku^b, the Rathaprosṭha^c, cast off^d (*vyudasya*) his domestic priests

जीवावृत्तिः hm^1r , जीवाधूर्तिं b , जीवाधूर्तिं f , जीवाधूर्तिं k .—सुबन्धोर्वा hm^1b ,
सुबन्धोर्वा fk , सबन्धोर्वा r .—यदि वा hm^1rb , यद् वा f , पाद् वा k .—मनसः स्ववः m^1r ,
मनसः स्ववः $hdbfk$ (°व bfk).—°त्वाको $hdbfk$, °त्वाकुः $r^1r^4r^6$, °त्वाके m^1 (cp. *v. r.*
96).—रथप्रोष्टः br , रथप्रोष्टाः f , रथप्रोष्टाः kr^2 , रथप्रोष्टान् hr^3 , °ष्टान् d .

^a In order to keep 84 (B) separate from 85 I have had to change the construction ; literally : 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

^b Ikṣvāku is mentioned in RV. x. 60. 4 ; cp. Sarvānukramaṇī : *aiṣvāko rājāsamātiḥ*. ^c Cp. RV. x. 60. 5 : *asamātiṣu rathapro-*
ṣṭheṣu. ^d This word belongs to 86 ; cp. Sarvānukramaṇī : *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvīpadās (*dvaipadāḥ*)^a. The two crafty priests named Kirāta and Ākuli^b

द्वैपदा ये hd , द्वैपदा ने b , द्वैपदान्ये m^1 , द्वैपदान्ये f , द्वैपदान्ने k .—किराताकुली bkr ,
किराताकुलि f , किरातौ कुली hdm^1r^3s , कली $r^1r^4r^6r^5$.

^a Cp. Sarvānukramaṇī : *uktā ṛṣayo dvaipade tv atrimaṇḍale*. ^b On these two names cp. S'B. i. 1. 4¹⁴ and the Śāṅgyāyana in M. M., RV.² vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests ; for he considered them the best^a. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधत्त hm^1r , पुरोवंतौ fk , पुरोवंतः b .—वरिष्ठौ hm^1r , वसिष्ठौ fk .—गत्वा hdr ,
युक्ता fk , wanting in b .—गौपायनानि hdm^1r , गोपायनानि b , नोपायनानि fk .—
None of the MSS. mark the end of the eighteenth *varga*.

^a Cp. Sarvānukramaṇī : *māyāvinau śreṣṭhatamau matvā purodadhe* ; cp. Śaḍguruśiṣya,
p. 153.

19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाच्च ^{hm¹r}, मायाच यौसाच्च ^b, मायात्वात्बलाच्च ^f, मायात्वात्बलच्च ^k.—
सुबन्धुम् ^{hdm¹rfk}, वसुधम् ^b.—°भिपेततुः ^{hdrb}, भियेचतुः ^f, °भियेवतु ^k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)^a, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers^b,

स्वासुम् ^{hm¹rb}, स्वसम् ^f, स्वम् ^k.—आलुच्य ^{m¹r}, आलोच्य ^{hdr³r⁵}, आलुय ^{r²},
आलुय ^b, अभिलुय ^{fk}.—गतासौ ^{hdm¹r}, आतरि ^{bn}, omitted in ^{fk}.

^a Cp. Sarvānukramaṇī: *subandhoḥ prāṇān ācikṣipatuḥ*.
quoted in the Nītimāñjarī on RV. v. 60. 12.

^b 89^{cd} and 90^{ab} are

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)^a.

जेपुः ^{hm¹r}, ययुः ^{b²fk}.—मनआवर्तनं तस्य ^{b²fk(S)}, मनश्चावर्तनं तस्य ^{r²}, मनश्चावर्त-
यन्तोऽस्य ^{hdm¹r}.—भ्ययुः ^{hm¹rb}, भ्ययः ^{fk}.

^a Cp. Sarvānukramaṇī: *mā . . . svastyayanaṃ japtvā . . . yat . . . mana-āvartanaṃ jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)^a.

मेषजार्थं ^{hd}, मेषजार्थं ^{m¹r} (cp. RV. x. 59. 9: मेषजा).—तच्च ^{hdm¹r³r²}, त्वच ^r, प्रेति ^{b²fk} (the pratika of RV. x. 59, because 91^{ab} is wanting in these MSS.).

^a Cp. Sarvānukramaṇī: *pra tāri . . . nirṛter apanodanārthaṃ jepuḥ*.

92. Now the three verses 'Not at all' (*mo śu*: x. 59. 4^{abc}) are addressed to Soma, the last (4^d) to Nirṛti^a: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asunīti.

मोऽध्विति तु h m¹ r, मो ध्वित्यस्याः bf, मो ह्वितस्याः k.—नैर्ऋती r, निर्ऋती h d r³ b f k r².—०नीतिः क्षुतिः परे h, ०नीतिक्षुतिः परे d, ०नीति क्षुतिः परा r, ०नीतिरतः परे bf, ०नीतिरतिः परे k.

^a The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska^a thinks the last verse (59. 6^d) is addressed to Anumati.

The end of the *varga* is here marked by १० in b f k (not at all in h d m¹) thus giving five and a half ślokaś to this *varga* (if ११^{a b} is included) and leaving five and a half for the next.

^a Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6^d.

20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasī*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च b k r, मश्च f, सोमस्तु h d m¹.—अचि तु क्षुताः h d r³ m¹, इति तु क्षुता r, रिचः संक्षुताः b, अच संक्षुताः f, अच संक्षुतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble^a.

वे h d m¹ r, ते b f k.—त्वय h d r, चैव m¹, त्विद् b, (तुष्टुवि) त्विद् f, त्विद् k.

^a Cp. Nirukta iv. 21: *rapo rīpram iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas^a 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्वाकम् hdr, एत्वाकुस् f, ऐत्वाकु k, ऐत्वाकम् bm¹: cp. the various readings above, vii. 85 and v. 14.

^a Here we have *rgbhiś catasrbhih*, but in vi. 41 *rgbhiś caturbhih*.

97. And their mother^a praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). ^bThe king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्तेति माता च hdr bfk, अगस्त्यस्व स्वसा माता n.—सुतः स bm¹rs, सुतः स fk, सुतस्व h.d.—सत्रीडस् hdr, त्रीडस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहृष्टः n.

^a Cp. Ārsānukramanī x. 24: *svasā agastyasya mātā śsām*. ^b The following passage (97^{cd}-101) is quoted in Sāyaṇa on RV. x. 60. 7. Parts of it (97-98^{ab}, 99^{cd}-100^{ab}) are also quoted in the Nītimajjarī on RV. x. 60. 12.

98. As among the Atris^a they had also praised Agni with a dvipadā hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhī*)^b is the spirit

सूक्तेनाय^० bfk n, सूक्तेनाथ r, सूक्तेनैषां Am¹.—द्वैपदेन यथात्रिषु hm¹rfkn(h)s, पदतुषु n, यदतुषु n(m), द्वैपदं यत्तदत्रिषु r¹r⁴r⁶, द्वैपदं यत्तदंदिषु b.—अभिरय्यत्र^० hdm¹, अभिरित्यत्र^० r, अथाभिरत्र^० bfs, अथाभिरपि k.—एतान् rs, एनान् m¹, चैनान् b, चैनाम् fk, देवान् hdr³.—परिधसुः s, पराव्यसुः Am¹r⁶, परित्सु b, परित्सून् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm¹.

^a That is, in RV. v. 24.

^b Cp. Sāyaṇa on RV. x. 60 and his quotation from the Śātyāyanaka in M. M., RV.² vol. iv, p. 175.

21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both).^a Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्वाकोर् r¹r⁴r⁶br², सुबन्धोरस्य चैत्वाको fk, सुबन्धोरस्य चैत्वाकोर् s, सुबन्धुरस्य चैत्वाकोर् hdm¹, सुबन्धुरस्य चैत्वाको r.—हितार्थिना hm¹rs, हितैषिण b, हितैषिणा fk.—प्रदायासुं hm¹r³r²s, व्यासु bk, व्यासु f, व्यासून् r, व्यासु n, व्यासु n(hm).—जीवेत्युक्ता hm¹rs, जीवं त्यक्ता fkn, जीवेत्युक्ता b.—च hm¹r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm¹r, चिदिवं पुनः bfn. — दृष्टास्ते hdm¹r, शेषेण bfn².

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)^a.

^a According to the Sarvānukramanī, they summoned back his life with stanzas 7-11 : *parābhīṣ subandhor jīvitam āhvayan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit^a.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Āṅgirasas.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm¹b (लब्धसंज्ञं S). — इत्यस्यां hm¹r, इत्युभ्यां bfn. —
•सृष्टन् hdnk, •सृष्टत् b. — •ङ्गिरसां स्तुतिः hdnb, गिरिसा स्तुतिः k, •ङ्गिरसा स्तुतिः f
(cp. 82).

^a Cp. Sarvānukramanī : *tam antyayā labdhasamjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra^a. 'May he now prosper' (*pranūnam* : x. 62. 8-11)^b and the rest are a praise of Manu, son of Savarnā (*sāvarṇya*)^c.

सख्यं चेन्द्रेण सह कीर्तयन् hdn, दानं च सखां चेन्द्रेण शश्वतम् bm¹, दानं च सखा
चैवै शश्वतं f. — सावर्ण्यस्य hm¹fr (= RV. x. 62. 9), सावर्ण्यस्य bk. — 103^{cd}-106 are omitted
in r¹r⁴r⁶. — The end of the *varga* is here marked by २९ in bfn, not in hdm¹.

^a Cp. v. 164. ^b Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD. ^c The Sarvānukramanī has the metronymic form *sāvarṇī*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇī*. Cp. BD. vii. 1.

22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahīm ū ṣu*)^a. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौत्यभ्ययादृषिः hm¹r, सौत्यभ्ययात्तृषिः bfk (सौ° bk).—महीमु षु hm¹bf, महीमु षु d, महिमु षु r, महिमुषि kr².

^a AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11⁶; quoted in AB. i. 9. 8; ASS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti^a; 'Welfare to us' (*svasti nah*: 15) is (in) praise of the Maruts^b; for it is stated in the texts of the Adhvaryus^c (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ति b, पथ्यास्वस्ति m¹fr, पथ्यास्वस्तिं hd.—आध्वर्यवेषु हि hdm¹r, आध्वर्यवे ऽपि हि b, आध्वर्यवे हि fk.

^a Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. ^b According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. ^c This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins^a.

मध्यमा तु m¹, मध्यमा नु hdrfk, मध्यमात् b.

^a None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*^a (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

सौत्यापि च r, सौत्या hdm¹.—वाचं च मध्यमाम् m¹r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m¹ also, not here, however, but between 103^{ab} and 103^{cd}.—अथेमां r, इमां hdm¹bfk (one syllable short).—भद्रा hm¹r, बद्रा bfr².—आग्निः hdm¹bf, आग्निः kr², आग्निः r, (अथाग्निमथ)अग्निः r¹r⁴r⁶.

* *svasti dṛca* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, *Vāc* is mentioned and *Manu* might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor *Vāc* occurs in 65. 14, though *Manu*, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to *Br̥haspati* (67) *Brahmaṇaspati* (appears) in a hemistich (7^{ca}). In the hymn to the All-gods here (72) *Br̥haspati* is also praised in a hemistich (2^{ab}): (that is) in the one beginning 'Brahmaṇaspati' (72. 2^{ab}) by changing (*vikārataḥ*) the characteristic term (*liṅga-vākya*)^a.

These three lines are entirely omitted in hdr; m¹ omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पते b (108^b).—लिङ्गवाक्यविकारमः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m¹.—The end of the *varga* is here marked by २२ in bfk.

^a That is, in both hemistichs *Br̥haspati* is praised under the substituted alternative name of *Brahmaṇaspati*. 67. 7^{ca} as well as 72. 2^{ab} begins with *brahmaṇaspatiḥ*.

23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to *Brahma*, *Br̥haspati* praised next (*atha*)^a with a hymn (71)^b.

अमृतं hdm¹r, अजरं bfk.

^a That is, after the one last mentioned, the *Āprī* hymn, in 107. ^b This śloka is quoted by Śaṅgurusīṣya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the *Veda* (as the subject of the hymn).

जीवनार्थं hm¹r, °नार्थे bk, जीवितार्थे f.—प्रायेणाच हि hm¹r, °णात्तत्तु b, °णात्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhik*) stanzas, but with others in this hymn the man who does not know the meaning (of the *Veda*) is blamed.

स्तवः hm¹r, स्तव k, स्तवम् bf.—यथाभिर्निन्दते hdm¹r, तथा हि निन्दते b, तथाहि निन्दते r², तथा हि निन्दते fk.—चर्मिः b, चर्मिः fk, तृर्मिः r, ऋर्मिः hdm¹.—न्यामिर् hm¹rfk, (सूक्ते) नामिर् b.

112. And how the wise found that (speech) when she was located among the seers^a, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथैताम् bfk, ये चैताम् hm¹r, ये चैनाम् d.—०न्वविन्दन् m¹r, ०न्वविन्दन्ते bfk, ०न्वविन्दत h, च विन्दत d.—विद्वांसर्षिगतां सतीम् bm¹, विद्वांसर्षिगता सतीम् r², विद्वांसर्षिगता संती f, विद्वांसर्षिगतां सतीम् hdr³, विद्वांस ऋषितां शचीम् r.—यथा च व्यन्नजन् fk, यथा च व्यमन् b, तथा च ह्यमजद् hdm¹r.—तदचोक्तं m¹r, तदाचोक्तं bfk, तदशक्तं hd.

^a Cp. RV. x. 71. 3: *tām anuvavindann ṛṣiṣu pravistām; tām ābhṛtyā vy adadhuh puruṣā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm¹r³f, दशम्यां bkr.—तृचा hm¹r, तृचा b, तृचा fr²r³.—यज्ञे hm¹r, चैर् f, यज्ञैर् k, ययज्ञैर् b.—The end of the *varga* is here marked by २३ in hm¹bfk, not in d.

24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn: x. 72) Dakṣa^a is praised and also the eight sons of Aditi^b: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga^c.

तु स्तूयते चोत्काष्टौ hdm¹, तु स्तूयते चोत्का ऋष्टौ r, तु स्तूयते चास्त्रकाष्टौ r¹r⁴r⁶, तु स्तृचान्काष्टौ b, तु स्तृचान्काष्टौ f.—चैवादितेः m¹r, चैवादितेः fk, चैवद्वितेः b, चैवादित्स hd, चादितये r¹r⁴r⁶.—मित्रोऽशः सूर्योऽर्यमा hdm¹r, मित्रः सूर्याश्वांशो र्य b, मित्रः सूर्याश्वांशो र्यमा f.

^a The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *aditer dakṣo ajūyata, dakṣād v aditiḥ pari*; and is invoked in the fifth: *aditir hy ajanīṣṭa, dakṣa, yā dukhītā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *daivam*. ^b Cp. stanza 8: *aṣṭau putrāso aditer ye jātāḥ*.

^c Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*jani-ṣṭhāḥ*: x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su*: x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven^a. 'Hither you' (*ā vaḥ*: x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ*: x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकैर्वर्गैः hm¹r, सप्तकैर्द्विभिः b, दशकैर्वर्गैः fkr³(r²?): cp. v.r. vii. 61. — प्रधानतः hm¹r, द्बुभक्तयः f, द्विभक्तयः kr³(r²?), द्बुरुक्तयः b.

^a This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam*: x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā*: x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)^a,

मान्यवे r, मान्यवेन् h, मान्यवेन् d, मान्यते bfk.—मम व्रते hm¹r, म व्रते bfk.

^a This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hṛdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramanī: *mama: prajāpatyo hṛdyo, vaiśvadevaṃ tu, vivāhārthāsis tv, ānuṣṭubhaṃ tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)^a, consisting of eight stanzas, is (the hymn of) Parākadāsa^b (and) is addressed to Agni.

पराकदास आपेये Am¹, पराकदास आपेयं B.—The end of the *varga* is here marked by २४ in bfk, not in hdm¹.

^a This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainam, grhapate*; and is thus described in the Anukramanī: *ud: aṣṭau, Parāgadāsaḥ*. ^b The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jīva-putra in v. 92. Cp. R̥gvi-dhāna iii. 21. 4: *parākadāsasya vidhim*, and iii. 22. 2: *parākadāso dveṣyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa^a, while the last but one (x. 85. 7) is addressed to Indra and Agni^b.

Sāvitrī and Sūryā^c are one and the same wife of Vivasvat,

मैत्रावरुण्यक् तत्रास्ति^hdr, मैत्रावरुण्यक् चतुर्थी^{bm}¹, मैत्रावरुण्यश्चतुर्थी^f.—चतुर्थ्येन्द्राण्युपोत्तमा^r, चतुर्थ्येन्द्राण्युपोत्तमा^{hd}, पंचम्येन्द्राण्युपोत्तमा^m¹, पंचम्येद्री ततः परा^bfk.

^a It begins with the pāda: *imāṃ me mitrāvaruṇau*. ^b It begins with the two pādas: *anena brahmaṇagne tvam, ayaṃ candro na iḍitaḥ*. This makes the correction of *aindrāṇy* to *aindrāṇy* certain. ^c Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M.M., RV.² vol. iv, p. 27.

120. who is praised as Vṛṣākapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा^{Am}¹, ह्येषा^bfk.—विभज्य प्रैति^{hm}¹r, विभज्याचैति^{fk}, विभज्याचैति^b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapāyī at the end of days, she goes down.

उषाः^r¹r⁴r⁶fk, उषा^hdm¹rb.—पुरोदयात्^b (=BD. ii. 9), पुरोदया^f, पुरोदये^{hm}¹r.—मध्यंदिने स्थिते^{hm}¹r (=BD. ii. 9), भूत्वा दिनादिषु^b, भूत्वा दिनातिषु^{fk}.—भूत्वा वृषा^hdm¹r, सुता वृषा^bfk.—यी च^{hm}¹r, यीति^bfk.—दिनं त्वेष्ववगच्छति^b, दिनां त्वेष्वेव गच्छति^{fr}², दिनां त्वेष्वेव गच्छति^k, दिनां त्वेष्वेव गच्छति^{hr}, कीर्तनी^{dm}¹.

122. The first stanza here (x. 85. 1) addressed to Sūryā^a is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

सूर्यतं^{hm}¹b^{fk}, सूर्यतुं^r.—सौर्याद्याच^{hd}, सौर्याद्याच^r, सूर्याद्याच^{bm}¹, सूर्याद्याच^{fk}.—हृगुच्यते^{hd}, हृगुच्यते^r, पिहोच्यते^bfk.—त्वग्मिरुच्यते^hdm¹r, त्वत्राच्यते^b, त्वत्रोच्यते^f.—औषधिः^{hd}, औषधिः^r³, औषधः^r, औषवः^b, औषवः^{fk}. I have preferred the reading औषधिः because of RV. x. 85. 3: सोमं मन्यते पपिवान् यत्संपिषन् औषधम्.

^a The Sarvānukramaṇī describes this hymn as *ātmadāivatam*, and Śaḍguruśiṣya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6-13) the evolutional section (*bhāva-vṛttam*) for Sūryā^a is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm¹k.

* The pāda *sūryāyai bhāva-vṛttam tu* is identical with Ṛgvidhāna iii. 22. 3^c, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

दृच hdr, omitted in bfk.—सूर्यम् b, सूर्य - - म (वोतरार्चति) fk, सूर्य hdm¹r.—सौर्याचन्द्रमसी b, सूर्याचन्द्रमसी hdm¹1fk (this perhaps represents an original सूर्याचन्द्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19^a), while the following two (19^c^d) are to the Moon. Aurnavābha^a, however, thinks that in this couplet the Aśvins are praised.

प्रथमौ hdm¹r, तु पूर्वौ b, तु पूर्वौ f.—और्णवामो hdm¹b, और्णवामो r.—125^c^d (in addition to the preceding word परौ and the following सूर्याचन्द्रमसी) is omitted in fk.

^a Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)^a.

अहोरात्रे hdm¹r, अहोरात्रौ bfk²: cp. अहोरात्रावित्ति, Nirukta xii. 1.

^a The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture; and they fare (*carataḥ*), each separately, to the south and the north ^a.

अश्नुवति hdm¹r, च्युवति b, व्युच्युवति f.—लोकान् hdm¹, लोकाज् r, सर्वे bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् चिरतुर् hdm¹r³, पृथक् पृथक् ते चरतु r.

^a This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparam carato māyayā .. etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*): apportioning (*saṃdadhat*) all their functions (*kāryāṇi*) he goes among them in order to instigate (*īryatvāya*) them well ^a.

सुवीरयति तानि वा m¹, सुवीरपतितानि b, सुवीरः पतितानि वा fkr².—सु ईर्यत्वाय यात्यिष m¹, सु इरयत्वा यात्यिषु b, सु इयत्वा पात्यिषु fkr².—संदधत् m¹, संवदत् b, स दवत् fk, स वदत् r².—128, 129 are omitted in A, but are found in bkr²m¹.—The end of the *varga* is here marked by २६ in bfk.

^a This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *suwati* or *svīryati* (*sūryaḥ sarter vā suvater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su vīrayati* and *su īryatva* (condition of one who is to be well instigated)=*su īryati*. With Yāska's *su īryati* cp. his etymology (in Nirukta i. 7) of *vīra* from *vīrayati* (probably=*vi īryati*).

27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*); (or) the prior (member of the compound comes) from (the verb) *cam*; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*saṃ-etāni*) ^a.

चाख् द्रमति b, चाख् द्रवति fkr², चाख् द्र इति m¹ (चाख् द्रमति Nirukta xi. 5).—वा चायन् m¹bfk, वा चायन् r².—चायनी द्रमपि वा चायन्चायनी द्रसुत्युत b (the line from वा चायन् is here repeated), चाचनिद्रसुच्यते m¹, वाचनिद्रसुच्यते f, वाचनिद्रतु-सुच्यते kr². I am doubtful whether I have succeeded in restoring 129^b correctly.—चमेः पूर्वं m¹ (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच्च b, वमे सचे k, वमे षचे fr².—समेतानि r², समेनाति bfk, समेनति m¹.—निर्मिमीतिऽथ चन्द्रमाः m¹, निर्मिमीते न चन्द्रमाः b, निर्मिमाते थ चन्द्रमोः fk, निर्मिमीते थ चन्द्रमोः r².

^a The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇ dramati*; (4) *cam*

(*dramati*): (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyanīyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with *Kimśuka* flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises *Sūryā* mounting^a (the car of) her husband, and in the next distich (21, 22) the *Gan-dharva Viśvāvasu*.

•रोहतीं h m¹rb, •राहसी f, •राहसी k.—वैव h d m¹r, चाच b f k.

^a The fem. from the weak base, *ārohaṭīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*daṃpatī*) who have started (*yātau*)^a, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m¹r, यातौ b, यातौ f k r².

^a I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā*^o might easily have become *yau* owing to the influence of the following *o tau stau*^o; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *gṛhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā ṛjavaḥ santu panthā yebhīḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)^a. Then (30) the woman's garment, when indifference prevails (*viḥhave sati*)^b,

वरदानं h d m¹r, रादार्यं f, परदाय b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m¹, तत स्त्रिदा f.—विरागस्त्र b m¹d, वर्वरागस्त्र h, निरागस्त्र f k.—विभवे h d m¹r f k, विभगे b.—Between the two pādas of 132, f k r (not Am¹b) add the four pādas (thus giving five ślokas to the *varga*):

यद्वध इति वाससः ।

तद्युक्तया तया स्पर्शो निन्दते¹ पत्युरेव च । ¹ f, निद्रिते r [निन्दते].

अगुत्तरा तृतीयस्त्र²

² r, तदीयस्त्र f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m¹.

^a Cp. the words of RV. x. 85. 29: *parā dehi śūlmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. ^b I am doubtful as to the emendation and interpretation of this line.

28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*harana*) by the husband^a.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*)^b; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m¹, द्वारणं fk, द्वारणं b.—प्रतिषिध्यते hdm¹r, प्रतिषिध्यति bfk.—
°नाशिनी hdkS, °नाशिनीं m¹r, °नाशनी bf.—दृचे मा hdm¹r, दृचेन bk, दृचने f.

^a In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramaṇī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsaḥsaṃsparsamocanyau* (see Śaṅgurusīṣya). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsaḥsparsanindā*.

^b Cp. *Sarvānukramaṇī*: *parā yakṣmanāśinī*.

134. But (the stanza) 'Rough is this' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress^a. And various directions^b are given to her relations

तृष्टमेतदिति hd, हृष्टमेतदिति m¹, त्रिष्टमतदिति fk, त्रिष्टमतदिति b, त्र्यष्टमे ददिति (!) r.—आशास्ते bfk, आशास्ति Am¹.—ज्ञातिभ्यश्चा° hm¹r, ज्ञातिभिश्चा° b, स्वानि-
भिश्चा° f, स्वानिभिश्चा° kr².

^a Cp. the text of RV. x. 85. 34: *sūryāṇ yo brahmā vidyāt, sa id vādhyam arhati*.

^b Cp. the text of RV. x. 85. 35: *āsanaṃ viśanaṃ atha adhivikartanam*.

135. by the woman, who is bound^a. And evolution^b (*bhāvavṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza 'I grasp thy' (*grbhṇāmi te* : 36), as he then takes her hand, prayers for wealth

बद्धा hm¹r, बध fk, वशं b.—ते ऋचा हस्तं m¹, त रिवा यो हस्तं bfk² (हस्त f).—
गृह्णन्त धनाश्विः m¹, गृह्णन्तश्वाश्विः b, गृह्णन्त धनमाश्विः r², गृह्णन्त धनाश्विः fk.—135^{cd}
and 136^{ab} are found in bfk²m¹ only.

^a I have changed the active to the passive construction in order to separate 135 from 134 in translation. ^b Cp. the words of the text: *sūryāyāḥ paśya rūpāṇi*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परया m¹, परयास् b fkr².—°शीश्वाशस्ते hdr, °शीश्वाशस्ते m¹, °शीराशस्ते b, °शीश् शस्ते f, °शीश्ःशस्ते k¹.—ताभ्यां b, त्वाभ्यां f, ताषां r², ताभ्यः hdm¹r. —सहैव च hdm¹r, सह क्वचित् b fkr².

B 137. in the triplet 'Having no evil' (*aghora-*: x. 85. 44-46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā nah*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra^a; the last (47) is to Brhaspati^b.

This śloka is found in b fkr²m¹ only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रै, but m¹fkr² complete it with the corresponding part of 138, viz. °मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many); b alone completes it differently, viz. (प्रै)मामैद्वावत्या बृहस्पतेः. The variations of the MSS. are: प्रैमानाश्च रूपं विशेषतः m¹, प्रैमानाश्च यथारूपं विशेषतः fk (°शेषः f), प्रैमानश्च यथारूपं विशेषतः r².—प्रैमा^o I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by २८ in b, not in f.

^a The emendation *imām*, pratika of 45, and *aindrī* seem probable, as Indra is invoked in that stanza. ^b I have made the best I could of the last pāda from the reading found in one (b) incorrect MS. alone. *Antyā brhaspateḥ* can only be correct if the khila of one stanza beginning *āhrvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 68a) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)^a and with the institutor of the rite (*yājñamānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगवन्ते hdr, निमज्यन्ते b.—नृणामपि hdr, नृणामिह b.—आर्त्विज्या hdm¹r, प्रार्त्विज्या b.—°मामैद्वावत्या b, यजमानाश्च m¹r, यजमानश्च hd.—This śloka is omitted in fk excepting the end, मानाश्च यथारूपं विशेषतः, which, in all the MSS. (m¹fkr²) but b, has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that m¹ (which has these syllables here also) as well as fk has the plural termination °mānāḥ there.

^a I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

(*havih*: x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara^a who is that (celestial) one.

०दि चायेयं hdr, ०दि चायेये m¹, ०दि वायेयं r¹r⁴r⁶, ०दिरायेयं bfk.—वैश्वानरं च hdm¹r, वैश्वानरश्च bfk.—The end of the *varga* is here marked by २९ in m¹bf, by २८ in k, not at all in hd.

^a Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

30. Deities of RV. x. 89–93. Story of Purūṣas and Urvaśī.

143. And after (a hymn: x. 89) addressed to Indra^a (comes) the Puruṣa hymn (x. 90). With the last (stanza: 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m¹, इन्द्रं r, तथैन्द्रात् f, तथैन्द्रात् bkr².—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषसूक्तं hm¹r, पौरुषं सूक्तं bfk² (पौरुषं S).—च अन्यथा r, चान्यथा hdbfk.—पौरुषस्य bfk, पुरुषस्य hm¹r.—अभजन् r, अभजत् hdm¹, व्यभजत् bfk.

^a Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra^a, 'He who gives zeal when imbibed' (*āpāntamanyuh*: x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्र्यां b, ऐव्यां f, ऐतां k, एतां r², अस्यां hm¹r.—सोमोऽच hm¹r³bfkr², सोमसु r.—144^c=i. 19^a; i. 98^a; v. 172^a (cp. Nirukta xi. 5).—144^{cd} and 145^{ab} are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच सुतः सोमो निपातमाक् ।

^a I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramanī, which makes the express statement: *pañcamy aindrāsomī*.

145. Rathītara^a has said that in this (stanza) Soma is incidental (*nipātabhāḥ*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam*: x. 91) Agni is praised by Aruṇa.

राथीतरो hdr, राथीतरो m¹.—ऐन्द्रेषु हि निपातोऽच Am¹, ऐन्द्रो ह्येष निपा-
तसु bfr.

^a Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m¹ may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prate* : x. 94), Arbuda adores the Pressing-stone as if incarnate ;

प्रेत इत्युत्तरं तु यत् hm¹r, प्रेति ग्राव्यं बहुत्तरम् b, प्रेति ग्राकूतदुत्तरम् f.—तचा-
र्बुदसु hm¹r, तचार्युहिषु b, तन्नार्बुदिस्त्रे f.

B 147. and with the two stanzas 'Forth this to Duḥsīma' (*pratad duḥsīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings ^a.

^b Now in the days of yore the nymph Urvaśī dwelt with the royal seer Purūravas ; and having made a compact (with him), she lived in wedlock with him.

147^{ab} is found in B and m¹ only.—अप्सरास्तूर्वशी पुरा hm¹r, अप्सरा उर्वशी परा b, अशरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m¹, not at all in d.

^a There is no reference to this *dānastuti* in the Sarvānukramāṇī. ^b The following passage (147^{cd}—153) is quoted by M. M., RV.² vol. iv, p. 31; cp. Śaḍguruśiṣya's version, pp. 155–158, quoted by Sāyaṇa in his introduction to RV. x. 95; Sāyaṇa also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243–284.

31. Story of Purūravas and Urvaśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's ^a (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra ^b,

संवासम् hm¹r, संवादम् bfr¹r⁴r⁶.—असूयन् hm¹r, अनिक्त्वं b, अनीक्त्वं fk.—
इन्द्रवच्चापि तस्य तु hm¹r, त्विन्द्रवर्चापि r¹r²r⁴r⁶, इन्द्रन्वोषितानि तु b, इन्द्रोषि-
तानि तु fk.

^a Cp. *Vedische Studien*, vol. i, p. 256, note ².

^b By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोस्तु वियोगार्थं m¹r, °र्थे hd, स तयोस्तु विभागार्थं r¹r⁴r⁶, स तयोर्विप्रयोगार्थं bfk.—भिन्धि r, भिन्दि m¹, भिद् r³, भिदि hd, भिन्ध b, भिन्धि fk.—तयोर् hr³bfk, (भिन्ध्य) नयोर् r.—वञ्ज hr, वञ्ज fk, यञ्ज b.

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

भदित् b, भिदति hdm¹, भिदति r, भेदी fk.—समायया b, ज्वमायया fk, (°ति) मायया m¹r, omitted in hd.—°हीनस्तु hm¹r, °हीनः सः b, °हीनं स fk.

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)^a Urvaśī, as it seemed (*iva*), surrounded by five beautiful^a maiden friends at her side.

अभिरूपामिवोर्वशीम् hdm¹r, अभिरूपामथोर्वशीम् bfk (अधि° f).—अभिरूपामिः hdr, अभिरूपा b, चाभिरूपामिर् f.—पञ्चभिः पार्श्वतो वृताम् hm¹r, वृतां चतसृभिः स्वतः b, वृतां (वृत्तं f) चतसृभिः स्वतः fk, °भिः स्वतः r².

^a In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *ātī-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति hd, तामाह पुनरेहीति r, तामुपाङ्गयतः प्रीत्या bfk, पुनराङ्गयतः प्रीत्या m¹. Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहीति नेति सा त्वब्रवीन्मृपम् ।
तामुपाङ्गयत प्रीत्या दुःखात्सा त्वब्रवीन्मृपम् ॥

—त्वयाबोह hdr, त्वया ह्येह m¹, तवेहाथय b, तवेहाय f, तं चेहाय k.—मां पुनः hm¹r, मां नृप b, मां नृपा fk.—The end of the *varga* is here marked by ३९ in h b f k, not in m¹ d.

32. Deities of RV. x. 96, 97. Story of Devāpi : x. 98. .

153. This reciprocal narrative (*ākhyāna*)^a in connexion with a summons (*āhvāna*)^b, Yāska^c considers a dialogue, but Śaunaka a story,

चाख्यानम् bkr, चाख्यातम् Am¹.

^a Cp. the example given above, i. 53, for 'narrative': *ākhyānaṃ tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānaṃ ca*. ^b The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mīśrā kṛṇavā-vahai nu*. ^c This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye* : x. 95). The following one, 'Forth thy' (*pra te* : x. 96), is addressed to Indra. 'Which' (*yāh* : x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhīṣaj^a is applicable to the cure of consumption (*yakṣma*).

औषधीस्तवः m¹r, औषधीस्तव b, तुधधीस्तव f, औषधीस्तवः hd (औषधिस्तुतिः S).—मिषजस्वेतद् m¹, मिषजस्वेतद् b, मिषजस्वेतद् fk.—154^{cd} is wanting in hdr, but is found in bkr¹ (and probably in Mitra's B MSS., though he has no note).

^a Cp. Ārṣānukramaṇī x. 45: *yā oṣadhīs tu sūktasya ṛṣir ātharvaṇo bhīṣaj*; see also Sarvānukramaṇī.

155. ^a Now Devāpi, son of Ṛṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers^b, princes among the Kurus.

वेणस्तु hm¹r, वेणस्तु b, वेणो हि f, वेणे हि k.—कौरव्यश्चैव hm¹r, कौरव्यश्चैव b, कनीयाश्चैव fkr².—धातरौ bkr²r⁵pn Nirukta, भारतौ Am¹f.

^a The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaḍguruśiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7^{ab}, in the Nītimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. ^b As the present passage is clearly based on Nirukta ii. 10 and *bhrātaraṃ* occurs there, I have preferred this reading to *bhāratāu*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Ṛṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चैव hm¹rp, यवीयांश्चैव b, वीर्यवांश्च च fk.—तु ऋष्टिषेणसुतो rp, तु आष्टि-
षेणसुतो hdr³m¹, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन कन्दयामासुः प्रजाः hm¹rp, कन्दयेयुस्तत्तु राज्यं r¹r⁴r⁶, अवकन्दन् प्रजास्तं
तं तु राज्ये bf, अवक् - न् प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरौ h, गते
कुरौ m¹pd, गुरौ गते bfk, गुरौ मृते n.—स मुहूर्तमिव m¹rbfkpn, मुहूर्तमिव स h, सा
d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in
bfk, not in hd.—The last pāda is repeated in b only.

1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śaṃtanu be your ruler.' Assenting to this, his subjects anointed Śaṃtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm¹rfk, अभिषिक्ते तु कौरव्ये b.—तस्मिन्नाद्रे शतं समाः hm¹rb, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to राद्रे शतं.

3. Śaṃtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty^a.

^a That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands^a, Devāpi replied :

चैनं राज्येन hm¹rp, चैनं राज्ये च bfk, चैव राज्यं च r¹r⁴r⁶.—प्रङ्गं तु प्राज्ञलिखितम् r³fk, प्रवणं प्राज्ञलिखितम् r⁷, प्रङ्गं तु प्राज्ञलिं खितम् b, प्रङ्गं प्राज्ञलिसंखितम् hdr, प्रवसु प्राज्ञलिः खितः r¹r⁴r⁶.

^a Cp. above, v. 76 : *sthitvā prahvaḥ kṛtāñjalīḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm¹bfk, not in d.

2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śaṃtanu appointed him to be his chaplain (*puro* 'dhatta) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm¹r, स कौरवः bfkpn.—स चास्य चक्रे hm¹rp, चकार सोऽस्य bfr²n.

7. And he sacrificed to Brhaspati with the stanzas, 'O Brhaspati, to' (*brhaspate prati*: x. 98. 1-3)^a.

B When with the second (stanza) of this hymn Jātavedas^b had informed him (*bodhite*)^c,

प्रतीवृग्मिर् bfrn, प्रतीकङ्गिर् p, प्रतीवेतद् Am¹.—चैव hdr¹r⁴r⁶m¹bfrn, चैवं r.—बोधिते m¹fr, बाधिते k, बोधितो b.—7^{cd} and 8^{ab} are found in B and m¹ only.

^a The contents of the hymn indicate that the first three stanzas are connected with Brhaspati, while the following four are connected with the gods (cp. below, 9). ^b As a messenger of Brhaspati. ^c Sieg would read *bodhito*, agreeing with the subject (Brhaspati) in 8^{ab}: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth^a: praise the Gods,'

then he (Brhaspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आखे br, अखे(ति) fkr², अखे m¹.—द्युमतीं m¹, क्कमतिं b, द्युमतिर् fr, द्विमतिर् kr².—ततः Am¹p, इति B.—देवीं hm¹rb, दैवीं fkp.—च सः hm¹rp, तु सः bfk.

^a The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm¹r, एव च bfk.—अग्निं च hdr, अग्निं तु bfk.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests^a: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm¹r, परा bfk.—प्रकाशनेनैषां Am¹bfr², प्रकाशने तेषां r.—The end of the *varga* is here marked by २ in m¹bf, not in hdk.

^a Sarvānukramanī: *ṛtvikstutir vā*; the option, according to Śaṅguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramanī states that it is addressed to the All-gods.

3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākatāyana^a considers a narrative hymn: Yāska^b (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु Am¹, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं
प्रेति सूक्तं r², सेतिहासं प्रेति सूक्तं r⁷.—यास्को द्रौघणम् hdm¹, यास्को द्रौ घनम् (!) r,
घणम् r⁴r⁶, वाक्को द्रौघणम् b, वाक्को द्रौघणम् f, वाक्को द्रौघणम् kr² (द्रौघणम् S).

^a Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. ^b See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṇo drumayo ghaṇas: tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot^a.

आजावनेन hm¹r, आजावने तु fkr², आजीवनं तु r⁷.—भार्म्यश्च SNir., भार्म्यश्च hdm¹,
भार्म्यश्च r, भार्म्यश्च f, भार्म्यश्च kr², भार्म्यश्च b, भार्म्यश्च r⁷.—वृषभं r¹r⁴bkr²Nir.,
वृषभं hdm¹r (cp. वृषभेण S).—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एवं fk, युक्ता चैन्द्रं m¹,
युक्ता चैन्द्रं hd.

^a Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabhaṇ ca drughaṇaṇ ca yuktvā saṃgrāme vyavahṛtyaṇ jīgāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jīgāya*. See Sarvānukramaṇī and Śaṅgurusīṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āsuh*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amīṣām*: 12)^a the goddess Apvā is praised.

युधन् r, युध् b, यद्वा f, यद्वा k, यस्व m¹.—जयं kr, जय f, जयत् b.—ऐन्द्रोऽप्रति-
रथो S, ऐन्द्रो प्रतिरथं m¹r, औद्रा प्रतिरथं bfk.—अघादेवी r, अघा देवो त्व hdm¹,
अपा देव्य b, अया देव्य f, अया दिव्य k, (उपान्या) अप्वादेवी S.—I₃^{ab} is found in B
and m¹ only.

^a This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Śaṅgurusīṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati^a, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula^b.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13)^c, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'^b.

चतुर्थी बार्हस्पत्या bm^1r (=S), चतुर्थी बार्हस्पत्या fk .—आबलप्रसहामिति r , नाकुलेत्यसहामिति b , नाकुलेप्रसहामिति f , नाकुले प्रसहामि च m^1 .— 14^{ab} is found in B and m^1 only.—द्वृचे तु मरुतः hr^3 , द्वृचेति मरुतः m^1 , द्वृचेति मारुतः d , द्वृचे च मरुतः r , द्वृचसु मारुतः $fk r^2$, द्वाचसु मारुतः b .—प्रेति ब्रह्मेति hdm^1 , प्रेति शर्वेति r , प्रीतेत्येद्री वै b , प्रीतेत्येद्री वै fk .—ब्रह्म यत्परम् bf , ब्रह्म वै परम् k , परमं तु यत् hm^1r .

^a That 14^{ab} is original is indicated by the recurrence of the words *caturthī bārhaspatyā* in the Sarvānukramaṇī. ^b This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir

collection: *brahma; daśa; vāmadevyo nakulas; saurī, gharmastutir, bārhaspatyā, sāvitrī (aṣṭir): gharmaparā etās; sauryas cāndramasasyaś ca śesā, jagatyah*. The first stanza: *brahma jajñānaṃ prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3. 14⁶. There can be little doubt that the pratika *mahān* is the original of the corruptions in the MSS. ^c By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antiyā[aindrī] mārutī vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)^a, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)^b, Savitr, while the (first) four are closely connected with the Caldron (*gharma-parāḥ*)^c.

तच्चानिरुक्तसूक्तादावृगेका hm^1r , तच्चानि रक्तवैश्वदेत्युचेका b , तच्चानिरुक्ते वैश्वदेत्युचेका f .—घर्मपराश्च^o r , घर्मपराश्च^o $fk r^2 r^3$, घर्म परा च m^1 , घर्म पराश्च^o hdb .—अभीति या hdb , अभीतयः fk .—The end of the *varga* is here marked by ३ in bfk , not in hdm^1 .

^a In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza = AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the Anukramaṇī of the khila collection as *gharmastutiḥ*; it is = AV. iv. 1. 2. The third stanza (*mahān mahī* = TS. ii. 3. 14⁶) has already been stated to be addressed to Bṛhaspati and is so described in the khila Anukramaṇī. ^b This stanza (*abhi tyaṃ devaṃ saviṭāram*) = AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6¹; SV. i. 464, is in the aṣṭi metre and is referred to in SB. xiii. v. 1¹¹ as an atichandas verse. ^c This agrees with the statement of the Anukramaṇī (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together^a.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka^b praised Indra.

सूक्तशेषस्य hm¹r, °शेषसु bfk.—सूर्याचन्द्रमसौ सह hm¹r, सूर्याचन्द्रमसौ सुतिः bfk.

^a With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *Ēgvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

^b On Aṣṭaka cp. Śaḍguruśiṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra^a, (saw) the hymn 'When, Glorious One?' (*kadā vaso* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)^b.

कौत्सः hm¹r, चौत्सः fk, कौत्सं b.—कदा वसोः hm¹r, कदा वसोत् bfk.—सुमि-
चक्षैव नाम स्याद् hdm¹r¹r⁴r⁶, सुमित्र इति नामास्य bfk.—इतरत्यदम् bfk, °रं पदम्
hdm¹r (cp. ii. 73).

^a As to Durmitra cp. Śaḍguruśiṣya on RV. x. 105, and Oertel, *The Jaiminiya version of the Dīrghajihvī Legend*, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229.

^b Cp. Sarvānukramapī : *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa^a, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काञ्चित् hdm¹r, प्रजां वै स bf, प्र वै स k.

^a It is somewhat strange that Yāska in *Nirukta* xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the *Sarvānukramapī* to describe that hymn. This looks as if some sort of *Anukramapī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इक्षसि hdm¹fk, इक्षमि b, इक्षसि r.—द्वन्द्वं सुहि hdm¹b, द्वन्द्वं सु हि r, द्वन्द्वं सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययुस्तु hdm, °यंस्तु bf.—सर्वाणि द्वन्द्वानि hdm¹r, द्वन्द्वानि सर्वाणि bfk.—तान्य-वेच्याथ तच्चक्रे hm¹r, जातान्यवेच्य संचक्रे fkr², जातान्यवेच संचक्रे b.—The end of the *varga* is here marked by ४ in hbfk, not in m¹d.

5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse^a (*pada*).

भावाद् hm¹rfk, भावद् b.—न ह्य° hm¹rb, न त्व° fk.—प्रागन्याद् f, प्रागन्ये k, प्रागन्या b, प्रायेणाच hm¹r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm¹r.

^a Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvīr abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव गुष्टाव hm¹r, अभितुष्टाव bfk.—प्राजापत्याय hm¹r, प्राजापत्याच bfk².

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)^a.

दक्षिणानां च hm¹r, दक्षिणानां हि bfk.

^a That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramanī with the words *dakṣiṇām taddātṛn vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully^a.

रसापारनिवासिनः hm¹r, सिन्धुपारनिवासिनः bfr².—न्यगूहंश्च fkr, न्यगूहंश्च b, निगूहंश्च hdm¹, निगूहस्य r¹r⁴r⁶.

^a Cp. Sarvānukramaṇī: *paṇḍhīr asurair nigūlā gāh*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā^a thither on a message.

तथापश्यद् fkm¹r, ताथ पश्य b, तथा पश्चाद् hd.—दूत्येऽथ hdm¹r³fkr², दूतीं तु r, दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm¹.

^a Cp. Sarvānukramaṇī: *anveṣṭuṃ saramāṃ devasūnīm indreṇa prahiṭām*.

6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas^a, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यचायुजामिस्तां m¹fr, किमित्यचामिस्तां hd, किमन्यचायुजामिस्ता b.—पणयो ऽसुराः hm¹r, पणयः सह bfk.

^a Cp. Sarvānukramaṇī: *ayugbhiḥ paṇayo mitriyantaḥ procuḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथाब्रवीत्तान् hdm¹, °तां r, तानब्रवीत्तु b, सानब्रवीतु fk.—दूत्येन्द्री विचराम्यहम् hm¹r, दूतीन्द्रस्य चराम्यहम् bf (cp. RV. x. 108. 2: इन्द्रस्य दूतिर्... चरामि).—ब्रजं चा° hdm¹fk, ब्रजाश्चा° r.—न्विषन्ती hm¹r, न्विहन्ती bfk.—गाक्षैवेन्द्रस्य पृकृतः f, गावैर्वेन्द्रस्य पृकृति k, गाक्ष तेंद्रस्य पृकृतः b, वैन्द्रीर्गाक्षैव पृकृताः hdm¹, ऐन्द्रीर्गाक्षैव पृकृति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart^a, Saramā; be our sister here^b.

दूतीं ताम् hdm¹r, तां दूतीम् bfk.

^a With the words *mā gās tvam*, cp. iv. 73: *māḥpagās tvam*.
^b Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28^a and 29^a is based on RV. x. 108. 9 : *svasāraṇ tvā kṛṇavai, mā punar gū, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout^a,

गवां m¹, नवां b, गनवां fk.—माहिता ह m¹, मोहिता ह fk, मोहिताहे b.—29^a is found in b f k m¹, not h d r.—सूक्तस्यास्यान्वया चर्चा b, सूक्तस्याव्या चर्चा fk, सूक्तस्य चान्वया चर्चा h m¹ r, सूक्तस्यान्तपञ्चर्या r¹ r⁴ r⁶.—युग्माभिस्त्वेव h m¹ r, °भिस्त्वेव b f, °भिस्त्वेव k.

^a Cp. Sarvānukramanī : *sā tūn yugmāntyaābhīr . . . pratyācaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there^a.'

पिवेयं h m¹ r b f, पिबामि r¹ r⁴ r⁶.—तु पयस् h m¹ r, पयसस् fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m¹.

^a Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m¹ r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m¹, पयः h d r³, वरं r, परं b f k.—संवन्नं h d m¹ b, °मं वचनं fk.—ततः h m¹ r, च यत् b f k.—32^a is repeated in b.—°विस्ताराम् h m¹ r, विस्तीर्णाम् b f k.

33. on the farther^a bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

मुदुर्जयम् hdb, च दुर्जयम् r.—०द्भ्यः hm¹r, ०द्भ्यः bfk.

^a That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm¹r, असुरस्य bfk.—तु Am¹, हि B.—क्रुद्धः b, क्रुद्ध hdm¹r, क्रुद्धं fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds^a (Indra) on his car, by the track which followed her steps^b,

सा भयोद्विप्सा hm¹r, च भयोद्विप्सा fk, भावयोद्विप्सा b.—पदानुगच्छन्त्या hdm¹, पयसस्तस्य तद्वान्त्या fkb, पयसस्तस्य पद्धत्या r.—हरिवाहनः hm¹r, सुखमज्जसा fk, सुखमज्जसा b.—The end of the *varga* is here marked by ७ in b, not in hdm¹fk.

^a Or, according to B, 'easily and quickly.'

^b Or, according to B, 'by her vomiting of the milk,' which made a track. .

8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang^a (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

जघान च पयसीन् hm¹rb, जघान पाणीन्तांस् fkb.—गाय ताः hdr, ताय गाः bfk.—०देवं तु hm¹r, ०देवं स्यात् br², ०देवं स्या fkb.—जामदग्न्यस्तथाम्रियः hdr, ब्रह्मजाया जुह्वर्जगौ m¹bfkr² (जुह्वर्ज r²).

^a This is the reading of B; cp. Ārṣānukramanī: *te 'vadann iti sūktasya brahmajāyā juhūr muniḥ*. A's reading of the last pāda (37^{ab} being here omitted) means: ' (then come) also the Āpī stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37^{ab}.

B 37, 38. After it follows the Āpī hymn of Jamadagni, 'Kindled to-day' (*samidhho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think^a that here are praised

37. जामदग्निं b, यामदग्निं fkr², जामदग्निः m¹.—०द्वा बाग्नी० m¹, ०द्वा बाग्नी० b, ०द्वा ज्यो प्री० f, ०द्वाज्योप्रिय० kr².—37^a is found in b fkr²m¹, not in hdr.—युगपदे ब्रजन्तं तं hm¹r, ब्रजन्तं युगपत्सर्वे fkr², ब्रजन्तं युगपत्सर्वे b.—वैरूपा ऋषयस्त्रिभिः hdm¹, वैरूपा ऋषयस्त्रयः r, वैरूपास्तं त्रिभिः परैः fkr².

38. मनीषिणः b fkr², जिगीषिणं hdm¹r.—सुतान् hdr, सुतं b, सुवं fk.

* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citrah*: x. 115) which is addressed to Agni.

जगाद्विर् hm¹r, दद्विर् bfk.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba^a. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नायेयम् fk, राक्षोघ्नायेयम् b, राक्षोघ्नायेयम् hm¹r (आयेयं राक्षोघ्नम् S), आयेयं तु परं ततः r¹r⁴r⁶.—लाबम् g, लाचम् bfk, लवम् hd, तावद् r.—आप्याः r, आप्या hdm¹, आद्या f, दाद्या k, आष b.—षड्यां m¹bfkr, षड्या h.—निपातिताः hm¹r, च संस्तुता b, च संस्तुतः fkr².—The end of the *varga* is here marked by ८ in bfk, not in m¹.

* 40^c is quoted by Śaṅkara on RV. x. 119; cp. Ārṣānukramapī x. 53^{ed} also quoted by Śaṅkara, whose reading differs from that of the published text.

9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imam naḥ*: x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma^a.

संस्तवः hm¹r³bfkr², संस्तुतिः r.—वरेणोद्गापिसोमानाम् hm¹r bfk, सोमापिवरेणानां तु r¹r⁴r⁶.—इमं न hm¹r, त्विमं तु fk, त्विमं तु b.

* Cp. Sarvānukramapī: *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself^a; but Soma is

praised with the sixth (6) and with the ninth in three verses (9^{abc}).

चतस्रस्त्वच hm¹r, चतस्र इति bfk.—सोमसु hm¹r, सोमसु fk, सौम्यसु b.—षड्या च hm¹r, षड्यां तु bfk.—नवम्या hm¹r³, नवम्यां bfk², नवम्याम् r.

^a According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramanī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa^a, while the last verse (9^d) is addressed to Indra alone^b. 'I' (*aham*: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m¹br, तिस्र fk, तत्र hdr³.—ऐन्द्रमेवोत्तमं पदम् hdm¹, इन्द्रमेवोत्तमं पदम् r, इन्द्रमेवोत्तमो जगौ bfk³(r²?).

^a The Sarvānukramanī makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭā yathānīpātam*. ^b According to the Sarvānukramanī the whole of 9 is addressed to Indra: *aīndrya uttamā*.

44. 'Not him' (*na tam*: x. 126)^a. The following hymn is to Rātrī (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)^b is a benediction. But that which follows,

राच्याः hm¹r, राचं bfk.—वैद्युतं hdr, वैद्युतं b, वैद्युते fk.—आशीर्वादः bfk, स्वाशीर्वादः hm¹r.—यत् hm¹bfkr², तत् r.

^a According to the Sarvānukramanī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. ^b The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmīn devavīṭaye*. The second consists of four stanzas, beginning *ā rātrī pāṛthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yāñ kalpayanti no 'rayaḥ* and described in the accompanying Anukramanī with the words: *yāñ: catvāriṃśat, pratyañ-kṛtyā-nāśanam, āśiḥ; pañktyantam*. It is mentioned by its pratika *yāñ kalpayanti* in R̥gvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery^a. 'Bestowing length of life' (*āyusyam*)^b is (in) praise of gold for oneself^c. 'Neither non-being' (*nāsat*: x. 129) is to Parameṣṭhin.

नोऽरयः hdm¹r, न इति b, नति f, नति k.—कृत्वा^o m¹r, कृत्वा h d, कृत्वा bfk.—
नाशनमात्मनः hdm¹r, दैवतमुच्यते bfk.—नासद्यत् h d r, नासद्यत् f, नासद्य b, नेति यत्
r¹r⁴r⁶, नाशेषत् k.—The end of the *varga* is here marked by ९ in bfk, not in m¹.

^a The same description, *krtyānāśanam*, in the Anukramaṇī of the khila collection. In AV. Parīśiṣṭa 34. 2, this and other hymns of the same character form the *krtyāgāṇa*, and are described as counteracting sorcery, *krtyāpratiharaṇāni*. ^b This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramaṇī as *āyusyam*: *daśa*; *dākṣāyanāḥ* . . . *hiraṇyātmatutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note ¹. This khila is also mentioned in the R̥gvidhāna iv. 9. 1: *āyusyam āyurvaśasyam sūktam dākṣāyaṇam*; cp. Meyer, p. xxiii. ^c The expression used in the khila Anukramaṇī, *hiraṇyātmatutiḥ*, seems to mean 'self-praise in connexion with gold.'

10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next^a, 'The sacrifice which' (*yo yajñāḥ*: x. 130). 'Away' (*apa*: x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas: 4, 5) are traditionally held to be addressed to the Aśvins.

सुते hdm¹r, च या bfk².

^a Cp. R̥gvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam*: x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1^{ab}), and the Aśvins in the next (1^{cd}).

भूमिश्च hm¹r, पूषा च bfk².—अश्विनौ चोत्तरे ततः Am¹, अश्विना उत्तरेण तु bfk².

48. 'Forth, well' (*pro ṣu*: x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmāsi*: x. 134. 7) is addressed to the All-gods^a. In the (hymn) 'Under which tree' (*yasmin vṛkṣe*: x. 135) the celestial Yama is praised.

प्रो ष्वेद्रे hbf, प्रो ष्वेदं m¹r. — °देवृक् तु hm¹r, °देवृक्सात् b, °देवृक्सात् fk. —
बुखानः m¹, बुखान hdbf, °खाने kr.

^a The Sarvānukramaṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones^a; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)^b, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केक्षिं r, केक्षिं hd, केशिं b, केशिं f. — केशिनं bfk, केशिनः hdm¹r (केशिनं S). — उत bf, उद् k, ह्युत hdr, युत m¹. — देवानामच चावा खाद् A, चगावा तच्च देवानां B. — वातदेवस्तृचः परः B, वायव्यस्तृच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

^a The reading *keśinaḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramaṇī has *kaiśīnam* and Sāyaṇa (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśīnam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).

^b The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

°देवृक् तु hdr, °देवृक् m¹, °देवृक् खाच् b, °देवृक्खा (खेश्) f. — °देवतः hm¹b, °देवतः r, °देवत fk. — परः hm¹r, स्मृतः br², स्मृतः fk. — खादेतद् hr³m¹, खादे तद् r, सुतं खाद् bf. — विश्वमैषज्यं hdbf, विश्वमैषज्यं fk, वैश्वमैषज्यं m¹. — रपसो वा विनाशनम् hm¹r, रपसश्चापनोदनम् bfk². — The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm¹.

11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)^a, is addressed to Lākṣā^b. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmiḥ*: x. 139) the first triplet (1-3) is addressed to Savitr.

लाभं bfk, लाभा hdm¹r.—त्वस्मिन् hm¹r, त्वस्य b, त्वसा fk.

^a This khila, consisting of seven stanzas and beginning *bhūmīr mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. ^b *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)^a praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya^b.

परोक्षसु hm¹r, परोक्षं तु bfr².—वैष hm¹r, वैव b, चैव fkr².

^a That is, in the third person. ^b Indra is mentioned in 4 and 6, and Sūrya in 4. The *Śarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated^a. Now 'O Agni, thine' (*agne tava*: x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha*: x. 141)^b,

प्रकीर्तिताः bfr, तु कीर्तिताः m¹.—तवे त्वमे bfr, तवत्वमे m¹.—यत्परम् m¹f, तत्परम् b, यत्पराम् kr.—This śloka is found in B and m¹ only.

^a That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79^a^b); but this is the only position in which it might be genuine.

^b This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agneyam vaiśvadevam ca*, must have a different sense from that required in A. See note ^a on 54.

54. is addressed to Agni and to the All-gods^a. Now in the (hymn) 'This' (*ayam*: x. 142), the four Śārṅgas, as seers of couplets (*dvṛcāḥ*), adored Agni severally^b.

च अयम् m¹r, चायम् hd, वायम् b, (वैश्वदे)वायं fk.—तु द्वृचाः m¹r, तु द्वृचाः r³, उद्वृचाः hd, तु यद्वृचाः b, तु यद्वृचाः f (द्वृचाः S).—अयिम् r, यिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm¹.

^a If 53^d is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note ^a. This would be in agreement with the *Śarvānukramaṇī* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. ^b That is, each with a couplet. Cp. Sarvānukramaṇī: *ayam. aṣṭau; dvṛcāḥ śārngāḥ ... āgneyam*; and see Śaḍgurusīṣya's explanation of *dvṛca* as 'seer of two stanzas.'

12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imāṃ khanāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm¹r, अतः परम् bfk.—यत्स्वयम् bm¹r, यत्स्वयम् hdk.

56. they declare to be an esoteric (*aupaniṣada*) evolutionary (*bhāvacvṛtta*)^a hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*^b with its extended leaves^c.

सूक्तं hm¹r, षट्कं b, षट्कं b.—प्रचक्षते hm¹r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m¹, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठां तु fkr².—महौषधिम् bkr², महौषधिं f, महौषधीम् m¹.—56^{cd} is found in B and m¹ only.

^a Cp. above, ii. 120, 121; v. 87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The Sarvānukramaṇī has no reference to this, but speaks of the hymn as *upaniṣat* (Śaḍgurusīṣya: *upaniṣat-samjñam*).

^b As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the Ṛgvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

^c The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife^a.

'O Aranyānī' (*aranyānī*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी f, पतिसंवन्नीं r², पतिं संवन्नी m¹.—खन्यान्या: b, खन्यान्या: f, खं पात्रा: r², खं घान्या m¹.—सपत्यपनोदिकाम m¹b, सपत्यपनोदिकाम fr², सपत्यपनोदिकाम k.—अदुत्तरे h, अदुत्तरे d, तदुत्तरे m¹r, सुदुत्तरे bfk.

^a The Sarvānukramaṇī has *sapatnībādhanam*, with which expression cp. Ṛgvidhāna iv. 12. 3: *sapatnīm bādhatē tena*.

58. 'Savitṛ with bonds' (*savitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*samiddhaś cit sam idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūktā*)^a.

मेधासूक्तमतः परम् b f k r, मेधां मेधोत्तरं तु यत् h d m¹.

^a This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Ṛgvidhāna, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)^a is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyah* : x. 154) they declare to be evolutionary.

अग्नेयमासुरित्वस्माच्च h d m¹ r, अग्नेयं त्वासुरेत्वेति k, अग्ने त्वासुरेत्वेत° b f. — द्वास MSS. and r. — प्रचक्षते h m¹ r, वदन्ति तु b f k r². — 59^a = 56^b. — The end of the *varga* is here marked by १२ in b f k, not in h d m¹.

^a This is the khila which in the Kashmir collection immediately follows the *Medhā-sūktā*. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying Anukramaṇī: *ā sūs : sapta : ātharvaṇas subheṣajaḥ : āgneyam : prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, saṅkṛtir, abhikṛtir, utkṛtayah [utkṛtiḥ]*. The RV. Prātisākhya remarks (xvi. 25) that these seven metres are found, not in the RV., but only in Subheṣaja (explained by Uvaṭa as the name of a seer). On this Weber, Indische Studien, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The Gopatha Brāhmaṇa, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from Subheṣaja,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parā-vdtaḥ*) and the Anukramaṇī (*ā sūs*) have ū, which appears as u in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck^a: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) Brahmanaspati is praised either as the chief deity or incidentally;

तच्च hm¹r, चच्च fk, वव b.—इति वृचि hdr, इति तु वृचि m¹, इति त्वृचि bfk.—Before 60, bfm¹r insert the following śloka:

शौनको वैश्वदेवं तु मन्यते शाकटायनः ।

सुक्तेऽस्मिन्देवतास्मिन् एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53^{ab}, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79^{ab} in several, if not all, the B MSS. With the first line cp. viii. 11^{cd}.

^a The Sarvānukramaṇī has the same expression, *alaksṁghnam*; cp. Rgvidhāna iv. 15. 2: *alaksṁghnāśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्चैव hdm¹r, इन्द्रं चैव bfk.—चाग्निम् hdr, त्वग्निम् bfk².

62. Indra ^a is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character ^b.

प्राधान्यतस्त्वच्च hdm¹r, प्राधान्यतो वाच b, प्रधानतो वाच fkr².—सह सुतः hm¹r, च संसुतः bfk.—मरुद्भिश्च hdbk, महद्भिश्च r.

^a The Sarvānukramaṇī simply describes x. 157 as *vaiśvadevam* without any reference to Indra. ^b This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m¹, सौर्यं स्वाद् b, सौर्यं स्वा fk.—यत्नेतद् m¹r, यत्नेतद् hfb, यत्नेतद् k.—स्वाङ्गुणां m¹r, स्वां गुं hd, स्वगुणां bfk.—तच्च hfb, तच्च r.—च शंसति hm¹ bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm¹.

14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's ^a is spoken of as destroying 'royal consumption' (*rāja-yakṣma*) ^b.

मेषजं hm¹r, मेषजं fk, omitted in b.—राजयक्ष्महृणं m¹, °हृणं hdbfkr.

^a The seer of this hymn is stated by the Ārṣānukramaṇī and the Sarvānukramaṇī to be Prājāpatya Yakṣmanāsana. ^b The hymn is described in the Sarvānukramaṇī as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name^a. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni^b.

लिङ्गोक्तदेवतम् hm¹rbs, °देवतम् fk.—राजोघ्नादिभिर्युक्तं f, राजोघ्नायमित्युक्तं b, रचोघ्नायमित्युक्तं hm¹r³r²k (cp. v.r. on viii. 40), गर्भसंस्त्रवसंयुक्तं r.—यत्वेतद् m¹f, यत्वेतद् hrk, यत्वेति b (cp. v.r. on viii. 63).—°ह्यणेति तु hm¹r, °ह्यणेति च bk, °ह्येति च f.

^a 65^{ab} is quoted by Ṣaḍguruśiṣya on RV. x. 161. ^b Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)^a is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)^b.

66^{ab} = v. 87^{cd}.—चैतद् m¹, चैनं b, चैवं fk.—वैव्यं तु वेनस्तत् पश्यत् hdr, भाववृत्तं परं चैतद् Bm¹ (चैतद् m¹, चैवं kr², चैनं b).

^a This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: tṛcam; veno; bhāvaṣṭam tu*. The reading of B refers to this khila less definitely by the latter description. ^b Cp. *yakṣmaghnam* in the Sarvānukramaṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni^a are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

मिरेव च bfk, मिरेव तु hm¹r.—दीर्घतपाः m¹r, °तपा b, दीप्ततपाः r¹r⁴r⁶, दीर्घ-तमाः hd, °तमा fk.

^a There is no mention of Indra and Agni here in the Sarvānukramaṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest^a: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm¹r¹r⁴r⁶, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—°मिधानि bfr, °मेधानि hd, °मिधानि m¹.—स तम् m¹r, शतम् bfr², सुतम् hdr³.—कपोतं सुतवानृषिः bfr, कपोतो नैर्ऋतस्तदा Am¹.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm¹k.

^a Cp. the words of RV. x. 165. 3: *āṣṭryāṃ padam kṛṇute agnīdhāne*.

15. Deities of RV. x. 165–174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation^a. '(Make) me a bull' (*ṛṣabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*)^b is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

^a Cp. Sarvānukramaṇī: *prāyaścittam idam*, adding *vaiśvadevaṃ*, of which nothing is said here. ^b This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtaṃ bhuvanaṃ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1–6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mānavaḥ (mānasaḥ?) śiva-samkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The R̥gvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)^a saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati^b, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m¹, lacuna in bfr, cp. critical note on 69.

^a Cp. Ārṣānukramaṇī x. 86: *viśvāmitrajamadagnī* (= Sarvānukramaṇī) *ṛṣir [ṛṣi] gāthīnabhārgavau*. ^b 70^c has one syllable too many; cp. 68^a.

71. these six deities are there praised in the third stanza (x. 167. 3)^a. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father^b.

तच .hbfb, तच m¹r.—तृतीयायामुचि सुताः hm¹r, तृतीयामिचि सुता b, तृतीया-
मिति संसुतः fk.—परेणास्तौद् hm¹r, परेणौस्तौद् bfk.—अनिलः b, अनिलं hdm¹rfk.

^a Sarvānukramaṇī: *tṛtīyā līngoktadevatā*; cp. Śaḍguruśiṣya.

^b Cp. Ārṣānu-

kramaṇī x. 87: *vātāyano munīḥ sūktam vātasyety anilo jagau*.

72. The seer Śabara^a saw the hymn which (begins) 'Refreshing' (*mayobhūh*: x. 169). Now various kinds of milch kine are there praised^b.

यत्सूतम् hm¹r, तत्सूतम् bfk.—कवर ऋषिः r, कंवरौ ऋषिः hdm¹, क्वमर r¹r⁴r⁶,
खमरा ऋषिः fk, खमरा रिषिः b.—तच तु hm¹r, तच च bfk.—72^o=v. 92^o.

^a The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.

^b The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king^a who has been anointed^b.

आ याही° b, आ याहि° fk, त्वा याही° m¹r, न्वा याहि° h, चा याहि° d.—ऽस
सुतिः hd, ऽसः सुतिः m¹r, ऽस सवः b, (ऽष) संसवः fk.—राज्ञेऽभिषिक्ताय hm¹rs, राज्ञो
ऽभिषिक्तस्य bfr².—चानुमन्त्रणे hm¹r, चामिमन्त्रणे bfk, अभिमन्त्रणे s.—The end of
the *varga* is here marked by १५ in hbfb, not in m¹d.

^a The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ*; cp. Rgvidhāna
iv. 22. 4. ^b 73^od is quoted by Śaḍguruśiṣya on RV. x. 173.

16. Deities of RV. x. 175-181.

74. Ārbudī^a saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavaḥ*: x. 176. 1) is addressed to the Rbhus.

आव्यां hd, आव्या bfk, आव्यां r.—ऽर्बुदिः hm¹fr, ऽर्बुदिः b, ऽर्बुदः k, ऽर्बुदः r².—
यत्ततः hm¹bfr, यततः r¹r⁴r⁶.—ऽर्भ्वक् प्र hm¹r, ऽर्भवा प्र fk, ऽर्भ्वण b.

^a Cp. Sarvānukramaṇī: *pra vaḥ . . ārbudir grāṇo 'staut*.

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*^a).

पतंगसु hdb, पतंसु m¹, ---- fk.—तथापरे hm¹r, अथापरे b, अयापरे fk.

^a The Sarvānukramapī uses the same word to describe this hymn; cp. Rgvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart^a the speech which is well known (*viditām*)^b.

मायामेदे m¹fkr, मायामेद° b.—सुतेत्याह m¹, सूतेत्याह b fkr.—देवी बिभर्ति m¹, देवी बिभर्ति b, देवी बिभर्ति f, भ्रमति kr.—या m¹bf, पा kr.—वाचं विदितां सतीम् m¹b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m¹ only.

^a Cp. the words of RV. x. 177. 2: *patango vācam manasā bibharti . . . dyotamānām*.

^b This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turīyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*)^a. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्यमू षु तार्क्ष्यदेवत्वं m¹fkr² (ताच° kr²), त्यमू षु तार्क्ष्यदेवत्वं b, त्यमूष्विति तु सौपर्णं hdb. The reading of the B MSS. is favoured by the Sarvānukramapī, which describes the hymn as तार्क्ष्यम्.—उदैन्द्रे hd, उदैन्द्रे m¹, उदैन्द्रे f, उदितेन्द्रे b, उदैन्द्रे r.—वैश्वदेवं तु hdm¹r, वैश्वदेवं स्यात् bfk.—चेति च hm¹r, चेति तु b, no particle in fk.

^a Cp. Rgvidhāna iv. 23. 2: *tyam ū śv iti svastyayanam*.

78. In it the first three seers^a have declared their own power: how the Rathamtara chant (*stotra*) and how the Brhat chant,

चक्षुस् hm¹r, चक्षुस् b, चक्षुस् fk.—तचाद्या hrb, तचाद्या fk.—अथयस्त्रयः hdb, अथयस्त्रयः fk, अथयस्त्रयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm¹.

^a That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathantara, the Br̥hat, and the Gharma.

17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr^a is implied. Now in the hymn 'Br̥haspati' (*br̥haspatiḥ*: x. 182) Br̥haspati is praised.

संभूतो h^d, संभूतः m¹, संभूतो b^r, संभूता (घर्माः) f^k.—चोपलक्ष्यते h^rb^fk, चाप-
लक्ष्यते m¹, (वाद्द्वै) वाच दृश्यते r¹r⁴r⁶.—Instead of 79^{ed}, given in the text according to
the reading of h^dr, m¹b^fk^r have substituted a line which has already occurred twice
before in B MSS.:

सूक्तेऽस्मिन्देवतास्मिन् एता एव प्रकीर्तिताः । (तु कीर्तिताः m¹)

b alone further adds the line—

अस्त्रौत्परेण सूक्तेन तपुर्मूर्धा बृहस्पतिम् ।

^a Cp. RV. x. 181. 3: *ā sūryād abhīran gharman etc.*

80. Some consider this praise (of Br̥haspati) to be prayers for the institutor of the sacrifice (*yajamāna*)^a.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyam tvā*: x. 183)^b,

यजमानस्य h^m1^r, यजमानार्थाः b.—केचिदेतां सुतिं विदुः h^m1^r, केचिदेव वदन्ति
ताः b.—80^{ab} is omitted in f^kr².

^a The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā
harad yajamānāya śaṃ yoḥ*. ^b 80^{ed} = *Ārṣānukramaṇī* x. 95^{ed}, except that the reading
there is *sūktam tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*liṅga*): that is, the first (stanza) utters prayers for the man desiring a son^a, then

देवता MSS. and r.—लिङ्गैरेवाच लक्षिताः b^f, लिङ्गैरेवार्थलक्षिताः k^r2, लिङ्गैरेवाच
देवताः h^dr.—प्रथमा हि वदत्यथ h^m1^r, प्रथमायामृचि सुताः b, प्रथमायामृचि सुताः
f.—This śloka is omitted in r¹r⁴r⁶.

^a The respective deities for the three stanzas are the Yajamāna, his wife, and the
Hotṛ; cp. *Sarvānukramaṇī*: *anvṛcam yajamānapatnīhotṛāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods^a.

°स्तवं तृषे: hdm¹r³, °स्तवस्तृषे: r, °स्तवतृषे: bfk.—सूक्तं तु hm¹r, यत्सूक्तं bfk.—प्रचक्षते hm¹r, तदुच्यते bfk.

^a The Sarvānukramanī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring^a. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)^b. It is stated to be optionally (applicable: *vā*)^c with a view to offspring.

खदार° hm¹r, खदारि bfk.—परं hm¹rb, परे kr².—नेजमेषेति hm¹r³kr², मर्जमेषेति b, नेजमेषं हि r.—गर्भार्थं वा तदुच्यते hdm¹r¹r⁴r⁶, गर्भार्थं तावदुच्यते r, गर्भक्षीरेव बोच्यते b, गर्भक्षीरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83^{ab} in f, not at all in hdm¹. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

^a Cp. Sarvānukramanī: *garbhārthāśīḥ*. ^b This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV. x. 170. ^c I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Gṛhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in Rgvidhāna iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'^a—with (this) half of the whole (first) stanza he^b means this whole combination (*yoga*) of prayer^c:

अस्यै bm¹, असौ r, these two and the following three syllables (मे पुत्रं) omitted in fk.—पुत्रकामाया m¹r, पुत्रकामाय b, कामाय fk.—सवागर्जेन fkr¹r⁴r⁶, सर्वा: गर्धेन b, चक्षमर्धेन m¹, चक्ष्मादर्धे च r.—यत्कृतम् fkm¹r¹r⁴r⁶, यत्कृतमम् b, तत्कृतम् r.—आशिषो योगमेतं हि all MSS. and r.—बह्वो m¹, वपुष्यौ r, वद्वो b, वद्वो f, वद्वो k, बह्वो r².—

गोर्थेन m¹r¹r⁴r⁶, गौ वेनु fk, गौर्वेनु r², गौ वेनु b.—मन्यते all MSS. and r.—m¹ is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr²r¹r⁴r⁶) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

^a The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' ^b That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. ^c According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter e^a is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)^b the two e's (*ay-oh*) have the meaning of 3^c past tense (*bhūtakaraṇa*) in (the sense of) *au* (*āv-i*)^c.

°कम्पार्थे m¹kr, °काम्पार्थो b.—नास्ति m¹rf, नास्ति k, नास्ति b.—माठरः r, मांवरः m¹bfk.—आख्याति m¹bkr², आख्यात° r.—वाष्कला b, वाष्कुला r, वाष्कुलान् f, वाष्कला k, वात्सल्या m¹.—आव्ययोरिति b, भस्त्राव्ययोरिति f, भस्त्राव्ययोरिति k, स्त्रीव्ययोरिति r, स्त्रीव्ययोरिति m¹.

^a That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of e in both noun and verb in this khila. ^b This remark refers to the verb used in the second stanza: *yatheyaṃ prithivī . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -e, that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. ^c That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa^a, Aryaman, Mitra. Now in very few^b other (hymns) addressed to the Ādityas,

माहिचं hm¹r, माहिच b, माहिच fk.—सूर्यवरुणमित्राणाम् hdm¹r, पुरुषार्थममिचेष्वा b, भूर्णामिमिचेष्वा° fk.—°तरेषु तु hm¹rk, °तरेषु च bf.—86^b is omitted in r¹r⁴r⁶.

^a I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāṇām*) has occurred twice before: iii. 108^a and v. 50^c. ^b 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*dr̥ṣṭa*) as also benedictory in the valediction of travellers ^a (*yātām*).

देवाः m¹, देवा h b f k, वाता r.—वै श्रुतम् h d m¹, विश्रुतम् br, विश्रुतम् f k.—यातयपि b, यातमपि f, पातमपि m¹ k r.

^a The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the R̥gvidhāna iv.* 23. 3: *mahi trīṇām avo 'stv iti svastyayane japeṭ*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvaṇā ā devā vṛdhāya hūmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta^a (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̥g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas^b.

वात आमेयमुत्तरम् h d m¹, आमेयं प्राप्नये परम् b f k r.—दाशतयीषु h d m¹ r, दास-तयीषु r², दावतयीषु b, दाशपीषु f.—तु h m¹ r f k, च b.—The end of the *varga* is marked at the end of the next śloka in b f, not at all in h d m¹ k. See note at the end of the preceding *varga*.

^a Cp. above, 71. ^b Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas^a is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṃ gauḥ*: x. 189), Sārparājñī sang of herself (in it)^b.

अद्वयत्रामेयं h d m¹ r³ b f k r², अदेव त्रामेयम् r.—स्वयं जगौ A m¹, जगौ स्वयम् B.

^a In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

^b Cp. Sarvānukramaṇī: *sārparājñī; ātmadaivatam sauryam vā*.

90. Therefore she is the deity in it; some declare Śūrya (to be the deity). Mudgala, Śākapiṇi, and the teacher Śākaṭāyana,

तस्मात्सा देवता तच्च hm¹r, तस्य स्याद्देवता सैव b, तस्य स्या देवता स्यव f.—सूर्यम् hm¹r^{fk}, सौर्यम् b. The Sarvānukramaṇī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m¹r^bfk, चाचार्यः hd.—शाकटायनः hdm¹r³bkr², रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāvavṛtta*)^a hymn (x. 190)^b

ददर्शाथाघमर्षणः hm¹r, ददर्शाद्यघमर्षणः b, ददर्शाधर्मर्षणः^cf.

^a Cp. Sarvānukramaṇī: *aghamarṣaṇo; bhāvavṛttam*. ^b With reference to this hymn, h has on the margin the following lines:

आयेये अघमर्षणसूक्तके ॥

देवता भाववृत्तसु ऋषिश्चैवाघमर्षणः ।

छन्दस्त्वानुष्टुभं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification^a. As the horse sacrifice is the chief of offerings, removing every infirmity^b,

यस्माच्च m¹, यस्मा यस्मा f, यस्मा hdbk, तस्मा r.—92^{cd}, 93^{ab} are wanting in r¹r⁴r⁶.

^a Cp. Rgvidhāna iv. 23. 5: *pavitṛṇāṇ pavitṛṇ tu japed evāghamarṣaṇam*. ^b 92^{cd} and 93^{ab} appear with slight variations of reading in Rgvidhāna iv. 24. 2, being there introduced with the words *evaṇ tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*saṃjñānam*)^a is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति fk, तदादीनी b, तदादीनि m¹, तदादीनि तु r, तदादीनि तु r¹r⁴r⁶.—संज्ञानं ज्ञानसंस्त्वः hm¹r, संज्ञा ज्ञानसंस्त्वः b, संवज्ञानं संस्त्वः f.—The end of the *varga* is marked by १९ in hbfk after the next śloka (94), not at all in m¹d.

^a This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmni stanzas. .

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals^a. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*prādhvarāṇām*)^b are traditionally held to be two (stanzas) addressed to Agni^c.

चतुर्थं यत्तु m¹f, चतुर्थं य तु k, चतुर्थं यत्तु hd, चतुर्थं यत्तु b, चतुर्थस (नैर्हस्त्यम्) r¹r⁴r⁶.—चेत्वाग्नेये एव ते hdm¹r, त्वाग्नेय्यावेते b, त्वाग्नेष्वावेते f.—सूते hdm¹frb, सूता k, उमे तच्चाग्निदेवते r¹r⁴r⁶.

^a This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādaraṇam*. It is thus described in the Anukramaṇī: *nairhastyam; tṛcam; nairhastyah (nirahastya MS.); sapatnaghnam senādaraṇam; ānuṣṭubham bṛhatimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarṣaṇa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāṇa mentions these four khilas is: (1) *aghamarṣaṇa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, Ṛgvidhāṇa, p. xxvi; Oldenberg, Prolegomena, p. 507. ^b This khila of seven stanzas, beginning *prādhvarāṇām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra; sapta; kaśyapo jamadagnir; uttamā śaṃyur; ādyāgneyī gāyatrī, dvitīyā upottamā āśīh pāṇktaṃ, tṛtīyā akṣarastutis sā anuṣṭup; caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tao chaṃ yor ā vṛṇīmahe*, &c.), and is at the same time the concluding stanza of the RV. according to the Bāṣkala recension; cp. Oldenberg, Prolegomena, p. 495. ^c *Āgneyyau* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyāgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first^a (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitṛ are praised, then in the second, the Aśvins.

संज्ञानि b, संज्ञानं hm¹r, संवज्ञनि fk.—संज्ञानं hm¹r, तथाश्चिनौ bfk.—95 is wanting in r¹r⁴r⁶.

^a The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals^a.

आशिषोऽभिवदन्ति ताः hm¹r bfk, स त्वाशीर्वाद उच्यते r¹r⁴r⁶.—96^{ed} and 97 are wanting in r¹r⁴r⁶.

^a That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-sam*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation ^a.

संवननं f, शिवननं r², संवर्त्तनं b, संसवनं hd, संहननं m¹. The name of the reputed seer in *Ārṣānukramaṇī* x. 99 and in the *Sarvānukramaṇī* is *Samvanana*.

^a In *R̥gvidhāna* iv. 24. 4, 5 *saṃ-sam* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The *Mahānāmni* stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years ^a.

महानाम्न्य ऋचो hdr, माहानाम्न्यं ऋचा f, महानाम्न्य रिवां b.—गुह्यास् m¹r, गुह्यां bf, गुह्या hdk.—ऐन्द्रस्यैव यो वदेत् hm¹r, ऐन्द्रास्तस्य वेद b, (ता) देद्रास्तस्य यो वेद f.—सो हौं ब्राह्मः r¹r⁴r⁶, सो हं ब्रह्म hm¹r, सो ह ब्राह्मं b, सा ह ब्राह्मं r², सा ह ब्राह्म्यं f, *Ṣaḍguruśiṣya*, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm¹r, खराध्यते r¹r⁴r⁶, खरध्यास्वौ b, खरध्यास्वै f, खरध्यास्वै kr².—In m¹ this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m¹d.

^a Cp. *Bhagavadgītā* viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in *Nirukta* xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in *Manu* i. 73 in the somewhat modified form:

tad vai yugasahasrāntam brāhmaṇaṃ puṇyam ahar viduḥ.

21. *Mahānāmni* stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas ^a. The deities which appear in praise ^b therein, own the hymn (*sūktabhāḥ*) ^c. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).

II.

T t

तुवाधमं m¹b, त्रिवाधमं f, त्रिवाधमं kr².—सूक्तमाहुस् fb, सूक्तानाहस् kr².—
तस्मिं m¹b, तस्मिन् fr².—सुतो m¹, सुतो bfr².—दृश्यते याः सूक्तभाजः m¹, दृश्यते यः
सूक्तभावा fkr², दृश्यते यः स सूक्तभाव b.—प्रधानसूक्तम् b fkm¹, प्रधानसूक्तम् r².

* According to this RV. i. 99 would not be a *sūkta*. ^b Cp. iv. 143: *stutau yasyeha drśyate*; see also vi. 16. ^c 99^b has one syllable too many.

B 100. Now one should know that the Mahānāmīs^a are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣṭam*) in a Brāhmaṇa^b. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids^c, as one applies (*āha*) the designation of hymn to the Praiṣas^d,

ऐन्द्रीर्चवा b, ऐन्द्रो ऋचो m¹f, ऐन्द्रो ऋचो kr².—विद्यात् m¹, विद्या bfr².—दृष्टं m¹bfr².—ब्राह्मणे b, ब्राह्मण fkr², ब्राह्मणः m¹.—सूक्तवादो निवित्सु m¹b, सूक्तशब्दो निवित्सु fkr².—प्रेषिष्वाहा fkr², प्रेषिष्वाह m¹, प्रेषिष्वाह b.

* These stanzas (= Ait. Ār. iv) form the khṛa which follows *prādhvarāṇām* in the Kashmīr collection. They begin *vidā magha(va)n vidā gātam anuṣṣṇīṣo dīśaḥ*, and are thus described in the Anukramanī: *vidā: daśa; . . . aindraṇ pāvamānam anuṣṭubham*, &c. They are described in the R̥gvidhāna, iv. 25, as constituting the end of the R̥g-veda Saṃhitā. Cp. Oldenberg, Prolegomena, p. 509 f. ^b Cp. AB. v. 7. 2: *indro vā etābhir mahān ātmānaṃ nīramimīta, tasmān mahānāmnyah*; cp. also KB. xxiii. 2. ^c That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7).

^d That is, the *praiṣikaṇ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these^a constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntya*)^b and are separated by pādas^c, as the Aitaśa (pralāpa)^d and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn^e.

सूक्तकदेशा m¹fkr², सूक्तकदेशा b.—कुंत्याः m¹, कुंत्याः b, कुंत्याः fkr².—निशास्ताः b, निशास्ताः f, निशास्ताः k, निशास्ताः r², निशास्ताः m¹.—यथैतशो m¹, यथैतसो fkr², यथैसो b.—देविनिपादिसंज्ञा fkr², देवतायादिसंज्ञा m¹, देवतायादिसंज्ञा b.—कुन्तापि b, कुन्तापि fk, कुन्तापि r², कुन्तापि m¹.—एवं हि सूक्तम् b, एवं सूक्तम् fkr², एकसूक्तम् m¹.

^a That is the Nivids in the Nivid-sūktas and the Praiṣas in the *praiṣikaṇṇī sūktam*.

^b The word *kuntā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakam trīśadścam sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AS'S. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. ^c The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *niśāstāḥ*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. ^d In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AS'S. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AS'S. viii. 3. 25) in his commentary on AB. vi. 34. 1. ^e This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)^a of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm¹r, आसां स्वात् fbk.—आत्मजापते: hm¹r, त्वदिदेवतम् bfr².—
आमेयमेष्टं वैष्णवं hdr, ऐष्टं च वैष्णवं चैव b, विष्टं त्वा वैष्णवा चैव fk, विष्टं त्वा वैष्णवं
चैव r².—पौष्णं चैव तु पञ्चमम् hdm¹, पौष्णं दैवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b,
पौष्णं चैवमनः परम् fr², पौष्णं चैवमनः परम् k.

^a These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇī of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava-indra-pauṣṇa-daivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AS'S. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेषा ये च hdr, प्रेषा ये च b, प्रेषां ये च fk, प्रेषा एष m¹.—हविस्तु स्यात् hm¹r, हविर्यस्यात् b, हविर्यस्या fk.—°देवताम् hdm¹, °देवताम् bfk, °देवतास् r.—च ते hbfkr², च ये m¹, तु ये r.—The end of the *varga* is here marked by २९ in hbfk, not in m¹d. The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas^a (can be ascertained) by their respective characteristic names^b; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

सिद्धिश्च देवताः hdm¹r bfk, सिद्धोक्तदेवताः r¹r⁴r⁶.—निगदेन hdm¹r, निगदेषु bfk².—कल्याणुगा hm¹r, कल्याणया k, कल्याण f, कल्याग b.

^a See St. Petersburg Dictionary, sub voce. ^b That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitr the Uṣṇihś, to Soma the Anuṣṭubhs, to Brhaspati the Brhatīs^a.

उष्णिहः m¹bfr, उष्णिहा hdr³, उष्णिक् kr².

^a On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. 1v): *gāyatrīā agnīh, uṣṇihśaḥ savitā, anuṣṭubhaḥ somah, brhatyā brhaspatiḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra^a; and all Jagatīs^b whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यासु hm¹r, यश्च fk, याश्च b.

^a According to the VS. Anukramaṇī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indrah*. ^b VS. Anukramaṇī: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa^a. The Nicṛts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's^b:

खराजो br, खराजा fk, स राजो hdm¹.—इन्द्रस्य निवृतः hdm¹, निवृतः b, इन्द्रस्या-
तिधृतिः r, इन्द्रस्यतिधृतिः fk.—मूरिज hdm¹, मूरिज b fkr.—107^{cd} is omitted in r¹r⁴r⁶.

^a Cp. VS. Anukramaṇī: *virājo mitraḥ, svarājo varuṇaḥ*. ^b No statement, VS. Anuk.

A 108. or these two ^a may belong (to the god) in whose sphere ^b (they are), or they may (both) have Vāyu for their deity ^c.

But all the Atichandas metres have Prajāpati for their deity ^d.

प्रजापतिदेवताः hm¹r fk, प्रजापतिदेवताः b.—108^b = 122^d.—The end of the *varga* is here marked by २२ in bfk, not in hdm¹.

^a That is, *niṣṛt* and *bhurij* each taken as a singular. ^b That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. ^c This line (108^{ab}) is found in A and m¹ only. It has this position in m¹, but comes after 107^{ab} in A. I have placed it here because it seems much more naturally connected with 108^{ab}, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107^{ab}; and because we may infer from the silence of the VS. Anukramaṇī about both, that the two lines are thus connected. If the alternative in 108^{ab} had any reference to 107^{ab}, it would probably have been mentioned in the VS. Anukramaṇī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107^{ab}. ^d Cp. VS. Anukramaṇī: *atichandasaḥ prajāpatiḥ*.

23. Deities of metres, Vedas, Vāṣaṭkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā ^a.

पौरुषो द्विपदा सर्वा b, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m¹r, द्विपदा पौरुषं कन्दो b fkr².—ब्राह्म एक^a hm¹r, ब्राह्मी त्रिक^a b fkr².—109^{ab} is found in A and m¹ only.

^a Cp. VS. Anukramaṇī: *vichandaso vāyur, dvīpadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (*ṛc*) are sacred to Agni ^a, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya ^b.

समस्ता ऋच hm¹r, समस्त ऋच fk, समस्तसृच b.—अग्नेय्यो hm¹r, अग्नेया bfk.—
चैव hm¹r, त्रैव fk, त्रैव b.—सामानि m¹ fkr, नामानि hd, मामानि b.

^a Cp. VS. Anukramaṇī: *sarvā ṛca āgneyyaḥ*. ^b Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasaṭ' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)^a. (The Āgur formula) 'We who sacrifice' (*ye yajāmahe*)^b is a form of the thunderbolt^c which is preceded by speech. The call 'Svāhā' has Agni as its deity.

रूपं hdm¹r, तपं b, चयं fk.—वाक्पूर्वं hm¹r, वा पूर्वं bfk.—०मिदेवतः hdb, ०मिदेवताः f, ०मिदैवतः m¹.

^a *Himkāra* is mentioned with *vasaṭkāra* in AB. iii. 23. 4. ^b The formula used at the beginning of the *yājyā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note. ^c Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krusta*) tone (*svara*) is to be recognized as in the head^a; the first tone belongs to the palate^b.

खधैव hm¹r, खवैव b, तथैव fkr².—तालव्यः hm¹rb, तालवाः f.—प्रथमः hm¹fr, प्रथम bkd.

^a Cp. below, 116. ^b Cp. below, 117. ^c See VS. *Prātisākhya* viii. 47.

113. But the second belongs to the centre of the brows^a, the third has its place (*saṁśrita*) in the ear^b, the fourth should be (regarded as) in the tip of the nose^c, the low (tone) is stated to belong to the chest^d; one pronounces the *Atisvāra*^e as formed by a protraction (*karṣana*) of the low (tone).

०संश्रितः hdm¹r, ०संश्रुतः b, ०संश्रुतः fk.—०सो मन्द्र उच्यते hm¹br, ०सोर्मंडू च्यते fk.—मन्द्रकर्षणसंयुक्तम् hdb, मन्द्रं कर्षणसंयुक्तम् m¹, मन्द्रकर्षणसंग. b, मन्द्रकर्षणसं-सक्तम् fk.—अतिस्वारं hdb, अतिस्वरं f.—प्रशंसति hm¹r, तु तं विदुः B.—The end of the *varga* is here marked by २३ in m¹, after 115^{ab} in fk, also in b, but by ३३, not at all in hd.

^a Cp. below, 117. ^b Cp. below, 118. ^c Cp. below, 118. ^d Cp. below, 119. ^e This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvārya*, is used below, 120; cp. the definition given there: *vikarṣeṇa mandrasya yuktaḥ*.

24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krusta*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्टं hm¹rb, सर्वा k, omitted in f. —मनुष्याः प्रथमं स्वरम् hm¹r², मनुष्याः प्रथमस्वरम् k, मनुष्यः प्रथमः स्वरम् b, मनुष्यास्त्वितरेस्त्रिभिः r. —पशवः hdm¹r³bfr², वसवः r. — This and the following two ślokas (114–116) come before 113 in bfr².

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते hdr, (°श्च)ोपमुञ्जते f, चोपमुञ्जते b, चौपमुञ्जते r², तूपमुञ्जते m¹, तूपमुञ्जते ¹r⁴r⁶. —मन्द्रं b, मन्द्रा fk, मन्द्राः hm¹r. —115^{cd} is omitted in r¹r⁴r⁶.

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusta*) tone, which permanently resides in the head, is sacred to the All-gods.

अतिस्वारस्तु hdm¹r, अतिसारस्तु bfr², अतिस्वार्यस्तु r¹r⁴r⁶. —सर्वस्य hm¹bfr, शेषस्य :—वैश्वदेवः m¹dbfr, वैश्वदेव hr.

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः hm¹r, आदित्यदेवतः bfr, चेदित्य एव तु r¹r⁴r⁶. —ध्रुवोद्देशं समाश्रितः hdm¹r³bfr², ध्रुवोद्देशसमाश्रितः b, ध्रुवोद्देशश्रितश्च यः r.

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनस्तु hm¹rbfr, आग्नेयस्तु r¹r⁴r⁶. —कर्णौ hdb, कर्णौ fk, कर्णौ r. —त्वच hm¹r, त्वच b, त्वच fk, त्वेषु r¹r⁴r⁶. —The end of the *varga* is here marked by २४ in bfr, not in hdm¹.

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

धातुवः h d r, चातुवः m¹, चतुश्च b, चतुश्च f, चतुसु k.—सूर्यदेवतः h d, सूर्यदेवतः b f k r.—117^{ab} is omitted in r¹r⁴r⁶.—उच्यते h d m¹ r, औरसः b, औजसः f k.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located ^a in the position of the low (tone).

विकर्षेण तु b m¹ r³, विकर्षेण तु h d, विकर्षेण तु f k r², कर्षणेनैव r¹ r⁴ r⁶.—युक्तोऽतिस्वार्थं m¹ r, युक्तो निस्वार्थं h d, स्वरो तिस्वार्थं f, स्वरो तिस्वार्थं b.—स मैत्रावरुणो h m¹ f r, स मैत्रावरुणो k, सा मेद्रवरुणो b.—मन्द्रस्थानसमाहितः r¹ r⁴ r⁶, मन्द्रस्थानसमानि षट् h d m¹ r³, मन्द्रस्थानि समानि षट् b f k.

^a *Samāhītaḥ* being used in much the same sense as *samāśritaḥ* in 117^d and 118^b. The reading *samāni śaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three ^a are the three Lords of the World ^b.

सामस्वराणां h m¹ r b f k, इति स्वराणां r¹ r⁴ r⁶.—एते देवा इहोदिताः h d m¹ r b f k, उक्ताः सामसु देवताः r¹ r⁴ r⁶.

^a That is, of the three tones of the R̥g-veda.

^b That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokaḍipatayaḥ trayaḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्यो h d b, वाग्देवत्यो m¹ f k r.—यवाग्नेयः h m¹ r, यवाग्नेयः b, यवाग्नेयः f.—प्रस्तावश्चैव h m¹ r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उन्नीथोपद्रवावेन्द्र्यौ h d (°थौप° d), उन्नीथोपद्रवावेन्द्र्यौ r, उन्नीथोपद्रवावेन्द्र्या m¹, उन्नीथोपद्रवा चद्रौ b, उन्नीथोपद्रवाचद्रौ f.—वा वायुदेवते h d m¹ r, वोभयदेवते b, वोभयदेवते f k. The feminine dual °देवते is perhaps due to a mechanical repetition of the pāda स्थातां वा वायुदेवते occurring above, 167^d.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable ^a Om (*praṇava*) at the beginning ^b.

निघनं h m¹ r, निघनं f k, निघन b.—कीर्तनात् h m¹ r, कीर्तितम् b.—123^{cd} is omitted in f k.—The end of the *varga* is here marked by २५ in b, not in h d m¹ (nor in f k as 123^{cd} is wanting).

^a In the Brāhmaṇa account of the division of the Sāmāns into five parts ²¹ the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nīdhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note ³⁹; cp. Sāyaṇa on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṇsā vaiśvadevāvayavāḥ*. ^b Cp. Sāyaṇa, l. c.: *udgātrā paṭhitavyaḥ sāmna ādau him ity evaṃ śabdo hīmkāraḥ*.

26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

व्यस्तमस्तानां hm¹r, व्यवस्तमस्तानां b.—124^{ab} is omitted in fk.—देवताविद्वेचेत hm¹r, देवता तदुपेचेत f, देवता तदपेचेते k, देवता तदुपेचेत b.

125. The Seven Seers^a, the Vasus, the Gods, the Atharvans, the Bhṛguḥ, Soma, Sūrya, and Sūryā^b, Pathyā svasti, the Two Worlds for whom formulas are stated^c, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवाः hm¹r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वणो m¹r, अथर्वणो bk, अथर्वणो f, अथर्वी hd.—सोमसूर्याः hdm¹r fk, सोमसूर्या b, अंशोऽर्चमा r¹r⁴r⁶.—खस्त्री br, खस्त्रि hdm¹fk.—चोक्तमन्त्रे hdm¹r, भोक्तमन्त्रे fk.—गुंगूर hdfkr, गुगूर b.

^a With the names enumerated in this and the following three ślokas (125–128) cp. those contained in i. 125–129. ^b As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). ^c I take this dual to be added to Rodasī in order to distinguish the dual name *rōdasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asuniti and Ṽā^a, the Āptyas^b, Vidhātṛ, Anumati^c, together with the Āngirases,—these should be (regarded as) deities for whom formulas are stated^d.

असुनीतिरिक्ता hdm¹, असुनीतिरिक्ता r, प्रसुनातिरेका b, पशुनातिरेका k, प्रसुनातिरेका वा स्वाद् hdm¹r³r², वा स्वात् f, वा स्वा k, वा धीः r, चास्या b.—तानुमतिर्द्वया r,

°तनुमतिद्वया hd, °तानुमतिद्वया m¹, °नानुमतिद्वया k, °तानुमतिद्वता b, °नानुमतिद्वया f.—अङ्गिरोभिः सहैताः स्युर् hm¹rb, अङ्गिराः सहिता स्युर् k, अङ्गिराः सहैता स्युर् f.

^a Cp. Nirukta xi. 48.

^b Cp. i. 128.

^c The correction *ha yā* is supported

by the same collocation, *ha yo*, lower down (130).

^d The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya^a, Apām napāt, Aryaman, Vātajūti^b, Iṣaspati, and Rathaspati;

°पतिर्गौः hdm¹fkr², °पतिर्गौ^c b, °पतिः। गौः f, °पतिर्बोः r¹r³r⁴r⁶.—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोद्यः f, सुधन्वा नं न गोद्यः k, सुधन्वा न गोद्यः r², सुधन्वा गोभ्यः r¹r⁴r⁶; सुधन्वा ननद्यः hdm¹r³.—°र्यमा वार्तजूतिर् hdm¹r, °र्यम धेतपक्कर् b, °र्यम यो तयस्युर् f, °र्यम यो तपस्यु ॥ र् k.—°पतिश्चापि hdm¹r³r², °पतिश्चैव r, °पति आपि bfk.

^a That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvana and Agohya are commented on in Nirukta xi. 16. ^b This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *tuviṣṭa* as the name of an Āditya in BD. iv. 82; see note there.

128. the R̥bhus, Parjanya, Mountains, and the Females (*gnāh*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśah*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods^a.

पर्वता मास्य पत्नी hdm¹bfk, पर्वता मास्य पत्नीर् r, वा गावस्य पत्नीर् r¹r⁴r⁶. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on माः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशस्य hr, देवी पत्नी दिशस्य m¹, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by र्द् in bfk, not in hdm¹.

^a Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways^a or in the other way^b, no formula is directly known (*pratyakṣa*) to any one who is not a seer^c.

अनुक्तान्ता hm¹r, अनुक्तान्ता b, अनुक्तान्तां fk.—न्यथा hm¹r, न्याथा b, न्यथो fk.—
अनुषेर् hm¹r, अनुषेर् bfk.—मन्त्रम् hm¹, यंचं d, मन्त्रे bfk, मन्त्रः r.

^a That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. ^b That is, whether they are incidental. ^c That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the R̥g-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्षेण hm¹fr, दाक्षेण bk.—बुद्ध्या r, बुद्ध्या hm¹bfk.—वाङ्मयुत्वेन hrbfk, वङ्मयुत्वेन m¹.—नियोगे: hdr, भियोगे: bkr², मि° f.—उपास्त्रास्ता: hm¹r³bfkr², उपास्तव्या: r.—देवता या hdbfk, देवतस्य r¹r⁴r⁶.—या ऋचो b, या: ऋचो fk, यास्वृचो hdm¹, यास्वृचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm¹r only.

131. Of him who knowing the deities of the formulas^a, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities^b.

कर्म hdm¹r, मर्म bk.—जुषन्ते hm¹r, जुषन्ते b, जयते fk.—देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासो m¹.—हविर्ना° hdm¹r¹r³r⁴r⁶, हविर्वा r, हविर्वा° bfk².

^a Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandodāśratavit*. ^b Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhōti, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṃnyasya*) the deity to mind^a.

अविज्ञान° hdr, अविज्ञात° bfk m¹r¹r⁴r⁶.—हविर्नेव हि hd, हविर्नेव न m¹, हविर्ने-

वेन fk, हविर्नैवेत b, हविर्नाञ्जन्ति r.—देवतम् m¹k, देवतम् hdbf, देवताः r.—मनसि संन्यस्य m¹dr, मनसि स न्यस्य h, मध्येः सन्यस्य f, मनुसैष संपस्य b.—देवतां hdm¹, देवता bfr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfr comes after 85, which occupies the position of 132 in those MSS.

^a Cp. VS. Anukramāṇī, loc. cit.: *saṃnyasya manasi devatāṃ havir hūyate*.

28. Importance of knowing the deities.

133. ^a He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session ^b.

खाध्यायमपि m¹bfr, also h (būt corrected on margin to ०मेव), ०यमेव d, ०यसुत r¹r⁴r⁶.—०विष्णुचिः hm¹r, ०वित्कृविः b, ०विद्भविः fk, ०विष्णुतेः s.—स रुचसदिव r, स तचसदिवः bfr, असचसदपि hdm¹r³, स तच दिवस s (w¹).—सचसन्निरपोद्यते hm¹s (w¹), ०पोद्यते r¹r⁴r⁶, ०पोद्यते r, स्वर्गसन्निरभियते b, स्वर्गसन्नियते fk.

^a This śloka is quoted by Śaṅguruśiṣya, with a few slight variations, p. 167, 10, 11.

^b That is, by the gods : cp. VS. Anukramāṇī, loc. cit.: *svādhyāyam api yo 'dhīte mantra-daivatajñāḥ*, so 'muṣṣmin loke devair apidyate.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity ^a; and applying them wrongly one is here deprived of their fruit ^b.

अषिक्कन्दो hd, अषिक्कन्दो m¹r.—तत्फलञ्च r, तत्फलं hdm¹.—This and the following four ślokas (134-138) are found in Am¹ only.

^a Cp. the adaptation of 135^a in Śaṅguruśiṣya, p. 166: *ṛṣichandodāvatatādī vijñānaṃ phalam ucyate*. ^b Cp. Sarvānukramāṇī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest ^a, acquired (*śrutam*) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अषिक्कन्दोदेवतादि r⁸, ०देवतादि hdm¹.—प्राणदृष्टिर्वि^० hdr, प्राणदृष्टि वि^० m¹.

^a 135^a is quoted by Śaṅguruśiṣya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre,^a the divinity, and the application (*yoga*)^a, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)^b.

अविदित्वा hdm¹r.—अविं hd, अविं m¹r.—योऽध्यापयेज् r, याध्यापयेज् hd.

^a *Yoga* appears to be used here in the sense of *prayoga*. ^b This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.² vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyāñ bhavati*; ŚB. xiii. 1. 5⁴.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities^a: it is for this reason (*iti*) that the great seers mention metre in the middle.

^a This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatās chandobhir abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle^a (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*saṃdhi*) (and) the stanzas (themselves).

--प्रार चानाप्रारं b, आप्रार वायनाधारं f, आत्मारं वायनाधारं k, आत्मानं वायनाधारं r², आत्मानं सायनाधारं r³, आत्मानं स्वायनाधारं hm¹, आत्मानं स्वायनाधारं d, आप्रस्य वा अनाप्रस्य r.—विविच्यां hm¹r¹fk, विचित्वा b.—त्मानि hm¹rb, °त्मानो fk.—ईचमाणो hdr, ईच्यमाणो m¹, वीचमाणो b, वच्यमाणो fk.—ह्युभौ hm¹r, युतो bfk.—संधिम् hm¹r, संधि fk, संधिं (रिचो) b.—दैवतवित्पठेत् hdb, दैवतवित्पठेत् m¹, दैवत्य - पठेत् f, दैवत्य - पठेत् k.

^a Cp. Vedāntasāra, 1: *ātmānam akhīlādhāram āśraye*; Bhagavadgītā iv. 13: *tasya kartāram api māṃ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

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infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मामृतम् hm^1r , ब्रह्मानतम् fk , ब्रह्मासत्तम् b .—योनिं सदसतोर्ध्वम् hdm^1r , योनिं सदसतो व्रतं fk , योनिं सदसदो व्रतं b .—महच्छाणु च hdm^1r , महत्स्थाणु च b , महच्छाणव f , मदच्छाराव k .—विश्वं hm^1r , विश्वं bf , विश्वं s k .—विंशति hdm^1rfk , विंशति b .—The last pāda is repeated in $hdbfk$.—The end of the *varga* is here marked by २८ in m^1bfk , not in hd .